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by Jim Macnie

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The best in News, Arts, and Lifestyle

Phœnix FLASHBACKS

LEONARD COHEN
March 6, 1968

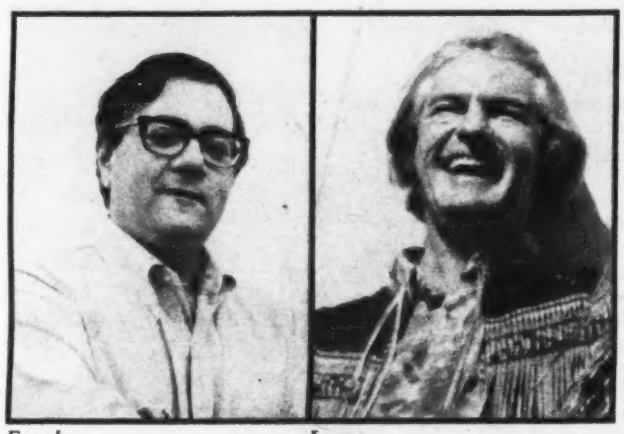
➤ Leonard Cohen, the poet prince of darkness, was an early victim of a still-raging cultural war: commercialism versus art. When Cohen first ventured into the music industry, reviewer William Sarill found the poet's crossover from print to vinyl (*The Songs of Leonard Cohen*, which included the semi-classic "Suzanne") a depressing failure.

"Part of the trouble is that Cohen cannot sing well. Of course Bob Dylan can't sing either, but Dylan achieves his nonsinging with considerable charm. Leonard Cohen's charm lies not in his voice but in his intimacy and honesty, a sensibility too fine to service much of Columbia's mass-medium packaging. . . . Damage, clearly, has been done — not to Leonard Cohen's reputation, which will survive undiminished, but to his psyche. The record itself is evidence of a bruising collision between artist and factory, individual and monolith."

TIMOTHY LEARY, ETC.
March 2, 1971

➤ Staffer Bo Burlingham's hippie-dippie "bottom of the news" wire, gave us this insider report from the counterculture.

"Dr. Timothy Leary has apparently bowed to the pressure of Black Panther Minister of Information Eldridge Cleaver and now says that young whites should 'tighten up, organize' and not 'tune in, turn on, and drop out.' . . . Police in Cairns, Australia, say that freaks in the area are smoking dried toad skins for hallucinatory effects."



Frank *Leary*

BARNEY FRANK
March 6, 1973

➤ Barney Frank? Filing a gay-rights bill? Back when the congressman was a state rep, and still in the closet, reporter Charlie McCollum found this as incongruous as Dapper O'Neil's joining the Civil Liberties Union.

"Barney Frank looks and talks like everyman's image of a pol. He has the right, rotund shape despite the loss of some 100 pounds in recent months. His words come pouring out: 'Wellyeahbut-letmetellyou-whatswrongwith-that.' His voice is more East Boston bartender than Harvard graduate. Topping it all off is The Cigar and the cloud of smoke that surrounds him everywhere he goes. . . . All of which made Barney Frank look very out of place testifying before a legislative committee on a gay-rights bill he himself had filed."

CB RADIOS
March 2, 1976

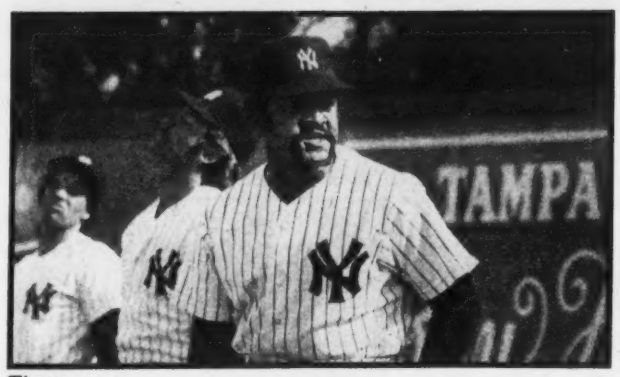
➤ Ten-four, good buddy. The electronic pet rock of the mid '70s, as high-tech reporter Larry Collins noted, was the CB radio — a foreboding hybrid of both the adult/teen talk-line and the car phone.

"The big boom is in CB, 'citizens band' radio, which is a sort of cross between short-wave ham radio and a party-line telephone. Americans spent an estimated $700 million on CB equipment during 1975 and may double that sales figure this year. . . . It wasn't supposed to be like this. When the Federal Communications Commission established the Citizens Band in 1958, it envisioned a sedate supplement to existing radio and telephone services. CB radio would permit a Sunday fisherman to tell his wife when he would be home for dinner. . . . CB was intended for . . . essential communications only. . . . But the FCC failed to reckon with the American public's love of both gadgets and gossip."

HOWIE CARR
March 7, 1978

➤ Howie Carr may have become Boston's king of knee-cap-'em journalism. A shadow governor, even. But his arrival in the Hub, mentioned matter-of-factly by Stephen Kinzer (now with the *New York Times*) in "Don't Quote Me," hardly heralded the coming of a one-man hackerama hit squad.

"Hiring at the *Herald* continues, reflecting [editor-in-chief Bill] McIlwain's contention that he needs new blood in the city room. After failing to hire either *Phoenix* State House reporter Dick Gaines or *Globe* sportswriter Peter Gammons, he has landed Tonnie Katz, late of the *Globe*'s ill-fated Framingham bureau, and Howie Carr of the *Winston-Salem* [NC] *Journal*. Both will do general-assignment work, especially longer features."



Tiant

LUIS TIANT
March 6, 1979

➤ Sports scribe George Kimball, now at the *Herald*, captured the unique character of Luis Tiant as the discarded Red Sox pitcher headed south on I-95 to take a bite out of the Big Apple. Twelve years later, the carmine hose still haven't replaced the color and charisma of El Tiante.

"Luis Tiant is now a New York Yankee. Or, the way Luis pronounces it, a 'New York Junkie.' If you've ever seen the commercial Tiant did for New England Telephone, advising people to let their fingers do the walking through the Jello pages, then you know what I mean. If this sounds like I'm making fun of Tiant's accent, I'm not, really. It is just that Tiant's lifelong battle with the English language is crucial to his entire countenance. . . . But it is entirely possible, likely even, that there are two Tiants. The Spanish-speaking Tiant . . . is first of all an extremely proud family man, and secondly, though hardly coincidentally, a sort of venerated father-confessor for all of the younger Latin American players on the Yankee team."

THE SUGARHILL GANG
March 3, 1981

➤ Rap music has gone so mainstream that a white ripoff artist like Vanilla Ice now tops the music charts. Back when rap was in the nascent stages of becoming the national anthem of America's black youth, music writer Mike Freedberg listened as the Sugarhill Gang (whose 1980 chart-busting hit "Rapper's Delight" first introduced hip-hop to the masses) unleashed their fresh sound at the Providence Civic Center.

"The Sugarhill Gang comes out of a scene where you can't rock the house unless you're one step ahead of the house. Its sensitivity has to be attributed to the sharpness of its audience. In New York City, kids 12 to 17 are not rubes for every tired old pop hook and trick any unconfident band wants to trot out — they've heard it all. Not that I blame the Providence audience for not being hip enough — when has it had its tastes boldly challenged. But now it's seen the Sugarhill Gang. Let's hope the experience sticks."

Sugarhill Gang *Warhol*

ANDY WARHOL
March 3, 1987

➤The essay by art critic David Bonetti (now with the *San Francisco Examiner*) upon the death of Andy Warhol (1927-1987) fit the viceroy of camp as neatly as tomato soup fits into a Campbell's can.

"He responded to the times unerringly. When he first appeared — silver-haired, T-shirted, and in dark glasses inside as well as out — he helped to create a new social aristocracy of youth and decadence that befitted the '60s. He called the individuals in his entourage superstars, and for the most part they exhibited no talent whatsoever beyond being able to party at the drop of a hat; yet Warhol and his druggy followers were as much a part of the failed revolution of the '60s as Janis Joplin, Angela Davis, and SDS. During the '70s, like everyone else, he wavered; but during the Reagan '80s he found himself again, this time in an incarnation that was the opposite of his earlier one. Always a worshipper of wealth and lineage, he jettisoned whatever democratic impulses he'd represented and became the supply-side portraitist of choice."

This week's selections compiled by Ric Kahn.

PHOTOS BY NICK PASSMORE (FRANK), AP/WIDE WORLD (LEARY), PETER TRAVERS (TIANT), AND JEFF THIEBAUTH (WARHOL).

Phœnix

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DON'T QUOTE ME

Courts shield press

by Mark Jurkowitz

It didn't have the drama of a reporter grimly telling the TV cameras he'd rather go to jail than reveal his confidential sources. But the recent Suffolk Superior Court ruling that reporters David Ropeik, of Channel 5, and Patricia Mangan, of the *Boston Herald*, didn't have to divulge their confidential sources before a grand jury investigating the Stuart murder case may be an even more significant event in the ongoing battle between the government's access to information and First Amendment guarantees of a free press.

In Massachusetts — unlike 28 other states that have enacted various forms of a "shield law" — that battle still rages, because a reporter's right to maintain the confidentiality of sources is not safeguarded by statute. Despite numerous opportunities over the years, a press-wary legislature and a precedent-wary Supreme Judicial Court have steadfastly failed to put a shield law on the books.

But in recent times the two branches of government have been moving in opposite directions. While a flurry of legislative activity in the early '70s brought us to the brink of a shield law, the Great and General Court has now relegated the issue to back-bench status. ("There's a perennial bill that's filed that just lies there," says Bill Plante, executive director of the Massachusetts Newspaper Publishers Association.) But the trend appears to be moving the other way in the courts, where recent rulings — topped by the February 19 decision by Suffolk Superior Court Judge Guy Volterra, which is being appealed to the Supreme Judicial Court (SJC) by Suffolk County District Attorney Newman Flanagan — firming up the perception that there is already de facto shield protection in the commonwealth. That is because the courts seem increasingly to recognize that a prosecutor's or litigant's right to unearth a journalist's sources is often superceded by a concern over the chilling effect such a right would have on the free flow of information.

"What the Supreme Judicial Court has already done provides a certain amount of shield," says attorney Harvey Silverglate, a frequent *Phoenix* contributor. "They just don't call it a shield law because they're hesitant to admit what they've done."

It's ironic that Flanagan would attempt to subpoena Ropeik and Mangan to reveal their confidential sources for stories that tied Chuck Stuart's brother Matthew into the plot to murder Carol Stuart. As soon as Chuck was fished out of the river, thereby replacing Willie Bennett as the prime suspect in his wife's murder, Flanagan began blaming the press for fingering Bennett. The media reacted — correctly, I might add — by acidly reminding Flanagan that their information had been coming from his law-enforcement leaks. This suggestion that the two reporters might know something Flanagan's men don't only heightens the sense that the DA's office is strictly Keystone Kops on this case.

At any rate Volterra, described by one observer as a strong defender of civil liberties (please don't make me reveal my source), slam-dunked Flanagan, ruling the DA was shaking down the reporters in an attempt to take an unnecessary shortcut to information of possibly dubious value. "We hope the prosecutor will give up his quixotic attempt to summon reporters to the grand jury and will return to normal and appropriate investigative techniques," declared attorney Evan Slavitt — who represented Channel 5 — in a press release that trumpeted the decision.

Media martyrs

Had Ropeik and Mangan been ordered to cough up their sources, they could have joined the ranks of those colleagues who've been faced with the possibility of filing their next story from behind bars. (Even America's sweetest TV journalist, Mary Tyler Moore, had to spend some time in the slammer for protecting a source.)

Channel 5's Susan Wornick nearly became a real-life Mary back in 1985, when she received a contempt sentence for refusing to identify a confidential source the police wanted in connection with a grand-jury investigation into Revere-police involvement in the looting of a CVS. The episode turned into a real two-fer on the evening news, since Wornick's husband at the time was Channel 4 sportscaster Bob Lobel. As the clocked ticked down toward jail day, the two stations milked the worried-couple theme shamelessly on their newscasts as cameras became part of Wornick's living-room decor. Sure enough, the mystery source emerged in the nick of time to cooperate with the investigators. He and his wife, the source told the *Globe*, "couldn't think about this wonderful person going to jail."

Several years earlier — in the summer of 1982 — the *Herald American*'s Paul Corsetti grabbed the headlines when he was jailed for contempt for failing to testify against accused murderer Edward Kopacz. Corsetti was keeping a promise. In exchange for a guarantee not to testify against Kopacz, Corsetti was granted an interview in which Kopacz confessed to his own role in the murder. (Kopacz was later acquitted.) The drama was high and Hearst's *Herald American* was outraged as Corsetti was led handcuffed from the courtroom following an emotional appeal from his attorney, Thomas Troy, who told the judge: "The free press needs Paul Corsetti. The public needs Paul Corsetti. Paul Corsetti's family needs him." (Troy was never averse to hyperbole, but his

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LIFESTYLE

IF WOMEN RULED

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3 **WHAT IF WOMEN RULED THE WORLD?** by Caroline Knapp
Ah, an interesting question. Would we be a kinder, gentler society, or would global politics be riddled with cat fights and chit-chat about shoes and make-up?
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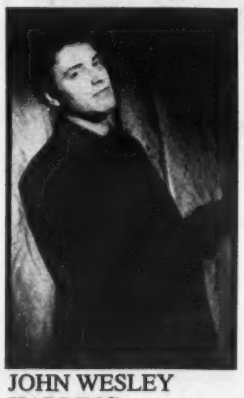
ARTS

MARGOT FONTEYN


JOHN WESLEY HARDING

2 **8 DAYS A WEEK**
If it's hot, it's in the Phoenix, *so pay a visit to our listings pages before you step out. If you're movie-bound, turn to "Flicks in a Flash," Boston's most inventive film guide. For the latest news in the arts world, read up on the "State of the Art." And in "Next Weekend," Gary Susman speaks with Mark Salzman, the creator and star of the film* Iron & Silk.
6 **VIDEO**
Charles Taylor looks at Hollywood's treatment of rock gods who died too young, too soon.
7 **FILM**
Peter Keough is not open and shut about The Doors; *Gary Susman says olé to Carlos Saura's Spanish Civil War film* Ay, Carmela! *In "Second Sight," Peter Keough reflects on* Apocalypse Now *and Desert Storm, and Steve Vineberg looks nostalgically back at* The Last Picture Show. *Plus, in "Trailers,"* Shipwrecked, Don't Tell Her It's Me, *and* Women's Story.
9 **DANCE**
Thea Singer rejoices in the career of Dame Margot Fonteyn.
10 **THEATER**
Carolyn Clay says it's quite safe to see Lindsay Crouse in Reckless *at Trinity; she also interviews Wendy Wasserstein, whose* Heidi Chronicles *is coming to the Colonial. Bill Marx talks to John Patrick Kelly and Tazewell Thompson about the Huntington's upcoming* Iphigenia, *but he isn't ready to wave the flag for the New Rep's* The Plough and the Stars.
13 **MUSIC**
Jim Macnie salutes Joni Mitchell's Night Ride Home; *Polly Campbell soundchecks the Replacements and INXS; M. Howell asks whether there's anything phony about the Grammys; Jock Baird says John Wesley Harding is his own man; Banning Eyre welcomes World Music to town; Bruce Sylvester says Beausoleil shines bright; Lloyd Schwartz has an outstanding weekend of Mahler, Bruckner, and Tod Machover; and Steve Elman says Stan Getz and Kenny Barron are jazz royalty.*

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COMING NEXT WEEK

In Lifestyle: Liz Galst questions the safety of Norplant, the contraceptive implant approved by the FDA earlier this winter. Plus, the results of the first official *Boston Phoenix* Bagel-Off. In Arts: Stephanie Zacharek reviews REM's *Out of Time*, their first new album since *Green* and the arena tour; Mark Lecesse talks about Marcus Roberts's *Alone with Three Giants* and chats with Roberts and former boss Wynton Marsalis; Peter Keough on *Larks on a String*, by Czech director Jiri Menzel; and Gary Susman reviews Mark Salzman's *Iron & Silk*.

Credits: Mark Morelli (with News) and David Sipress (with Lifestyle).

SHORT STOPS

VILLAIN OF THE WEEK

The Topps Company

Bad enough that, despite the ground offensive, the lingering image of the Gulf War is that of a geopolitical video arcade. Now comes the Topps Company — no fly-by-night opportunistic enterprise, but no less than the nation's major maker of sports bubblegum cards — with a further attempt to confuse war with war games by peddling packages of Desert Storm trading cards.

One such 55-cent eight-pack contained pictures (complete with camouflage borders) of the "Phoenix Missile," soldiers "Manning the M-110," "Destroyers," "The Sentry — An E3A," the "USS Midway," a "UH-1 Huey Navy Bell," "Sunset on the Desert," and "The Commander in Chief." The set also contained a sticker of the 17th Cavalry ("peel carefully/display proudly"). But, alas, no chewing gum.

Like their brother baseball cards, each Desert Storm collectable includes some vital stats on the back.

"The UH-1 helicopter is the senior member of the Armed Forces' utility/assault 'copter fleet in Operation Desert Storm. This low-silhouette model has been modified to meet the Navy's special demands for command, control, rescue, and evacuation situations.

"Armament: Optional

"Maximum Speed: 127 mph

"Range: 248 mi.

"Contractor: Bell Helicopter Textron, Inc."

Thankfully for George Bush, Topps did not print his batting average as a Yale first baseman (.251 career). Instead . . .

"The United States President is the Commander in Chief of the Armed Forces. On January 16, 1991, Operation Desert Shield turned to Desert Storm as the US Military, supported by 27 other countries of the NATO alliance, mobilized to protect the sovereignty of Kuwait."

History at your fingertips. Collect the whole set.

THE ONE-MINUTE INTERVIEW

Senator John Kerry on post-war Democrats

When it came time for the crucial January congressional vote authorizing the president to use force in the Gulf, Senator John Kerry — and the rest of the Massachusetts congressional delegation — turned thumbs down, supporting instead the continued use of sanctions. Now, with Bush receiving astronomically high ratings for the way he's waged the war and almost all political dissent stifled in this country, we asked Kerry if his views on the conflict have changed and whether the war issue will come back to bite Democrats who didn't support Bush in January.

"Since the first shot was fired, I've rallied around the president. You don't argue after the fact with something that's successful, but it doesn't mean it's the only way to be successful. . . . I've never doubted this [military campaign] would work. I just thought it should be a last resort. The real issue was only over when, not whether."

As to the Republicans' ability to make partisan hay over support of the war, Kerry says, "We have supported the the president. It's an enormous mistake to divide people when Democrats and Republicans have been united. It seems to me very dangerous to make that assumption [that the GOP can hammer the Dems on the war issue]. The peace could be very much more difficult than the war. I'm convinced that only the most partisan elements will try to do that. It may be something they'd like to try because they're so concerned about the domestic stuff."

JOAN SEIDEL

THE SIGN-UP SHEET

- **Boston Aging Concerns Young & Old United** is urgently seeking volunteers to provide assistance to Boston's elders. Call Mandi Mader at 266-2257.
- **Partners for Disabled Youth** is seeking disabled adults to work with youth who have physical, sensory, and learning disabilities. Call 727-7440 or (800) 322-2020.
- **The Boston Public Library's West Roxbury Branch** is holding a job fair for volunteer opportunities on March 6 from 10:30 a.m. to 3 p.m. For more information, call Christine Peterson at 325-3147.
- **The United Way of Massachusetts Bay** is looking for volunteers to assist families of military personnel serving in the Persian Gulf. Call the Voluntary Action Center at 482-8370, extension 214.
- **The American Red Cross** is seeking volunteers to help disaster victims meet their food, clothing, temporary-shelter, and medical needs. Call 262-1234, extension 236.

THIS JUST IN

RE-THINKING RENT CONTROL

When Cambridge voters in November 1989 overwhelmingly defeated an anti-rent-control referendum and swept six pro-rent-control candidates onto the nine-member Cambridge City Council, it appeared that the much-maligned, perpetually threatened housing policy was cemented in place.

Tinkers at work

So what happens? Freshman city councilors are practically stampeding to tinker with the system. And they're the ones who *support* rent control.

Since mid January, four rookie councilors have called for changes in the system, from imposing a tax on better-off tenants living in rent-controlled apartments to restructuring the city's entire housing policy. None of the proposals has become law yet — most, in fact, are still in committee — but there's no doubt rent control is looking at its biggest facelift in years.

"I think we're doing a redefinition of housing in Cambridge," says Ed Cyr, chairman of the council's housing committee. "And we're taking a step beyond rent control."

The ideas aren't meant to weaken rent control; indeed, some of the dozens of proposals would actually strengthen tenant protections. But now that policy backers are armed with a solid city-council majority for the first time in years, they're willing to work out the kinks in a system even they agree is flawed. "You could never do it when people were so nervous that if you opened it up you were going to lose it all," says Cyr. "Tinkering is a very dangerous thing when you have razor-thin support."

The proposals — which have come from Councilors Tim Toomey, Jonathan Myers, Ken Reeves, and Cyr — essentially address two major criticisms of rent control: that poor people don't have access to the units, and that the system encourages deterioration of the housing stock by artificially depressing rents. A tenant tax, for example, would be one way to transfer money from those wealthier tenants who benefit from the policy into a fund, for, say, rehab, that will help perpetuate affordable housing. Beyond that base, there are a slew of proposals that would set up other funding mechanisms, streamline and coordinate the rent-control office with other housing-related city departments, build new housing, encourage affordable home-ownership, and so on.

The full council is expected to begin acting on the measures this month.

— Sean Flynn

CALLING OFF THE HOUNDS

The life of a black bear is not an easy one, so State Representative Dan Bosley (D-North Adams) wants to lighten the bruins' load. Bosley has filed a bill to ban bear-hounding — a training exercise for hunters' dogs in which hounds rampage through the countryside chasing down bears — and to outlaw using dogs to hunt and kill bears, a practice that is now legal for one week in September each year. (Bear hunting is also allowed for one week in November, but dogs can't be used then.)

"It's sort of a romp for the dogs with a live Frisbee — the Frisbee being the bear," says Robie Hubley, of the Massachusetts Audubon Society. Hubley's heard stories of terrified bears running through homeowners' yards and dogs killing farmers' chickens. Adds Jennifer Lewis, of the Massachusetts Society for the Prevention of Cruelty to Animals, "You don't harass and stress animals for amusement purposes. That's not a humane thing to do." She says bear-hounding can result in cubs being separated from their mothers and in injuries to bears and dogs.

Hounded

AP/WIDE WORLD

Bear-hounding, which had been legal year-round, has been restricted to less than six months this year by the Massachusetts Division of Fisheries and Wildlife. Steven Williams, a wildlife-management specialist with the division, opposes an outright ban because he says farmers sometimes hire dogs to chase away problem bears and because the state works with houndsmen in tracking and studying bears. He says uncontrolled dogs and cats present a greater danger to wildlife than bear-hounding does.

Maybe so. But environmentalists are pressing ahead to protect the state's estimated 750 black bears — as well as property owners — from barely controlled packs of salivating dogs. Chris Koczela, an aide to Bosley, hopes the legislature passes his boss's bill before the next bear-hounding season begins, in mid July, saying, "It can really put a scare in the bear."

— Dan Kennedy

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LETTERS

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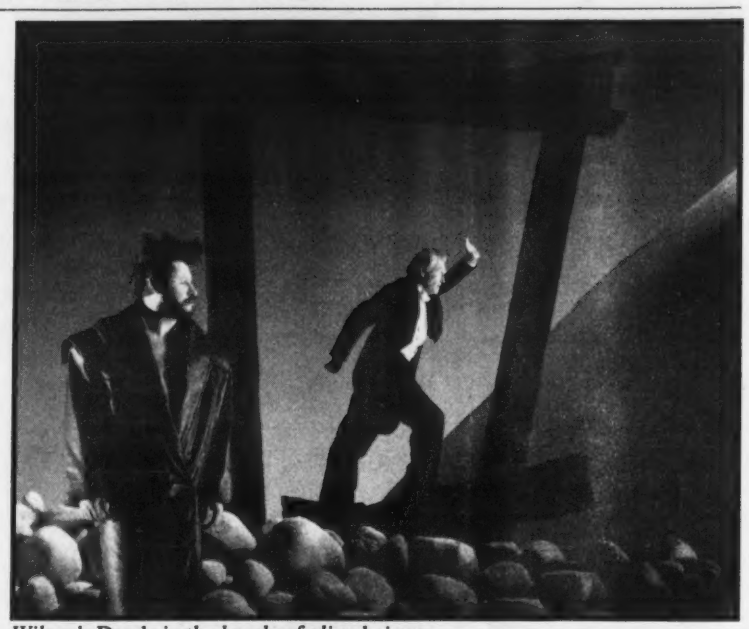
All letters are subject to editing for considerations of space, fairness, and literacy.



Wilson's Dead*: in the hands of alien beings*

DAN NOTU

WHEN WE DEAD WRITE LETTERS

In my lifetime, I was perhaps overly protective of the manner in which my plays were produced upon the stage. I was always, however, more concerned about their fate on the stages of the future; for it has always been my desire for my work to live in posterity. The temporal success or failure of the plays was inconsequential in relation to their eternal value as indestructible works of art. What I never took into account was the possibility that human nature could change so much that my writing would lose its meaning for mankind. Robert Wilson's production of my final play, "When We Dead Awaken," ("Taps for Ibsen?" and "Rock and Role," Arts, February 15) is part of a culture so foreign to me that I felt it had fallen into the hands of a race of beings alien to this planet.

Mr. Wilson's stage design was as beautiful and strange as the mountains of the moon bathed in the phosphorescence of Jupiter. And so was the behavior of the characters for which I can no longer claim fatherhood. My play has died and gone to some other world where human inflection has been flattened into shadow prattle, and there is no difference between shadows and doubles, wives and muses, or even valleys and mountain peaks. My play climaxed with a broken ascent which contrasted with a safe journey downward into the freedom of the earth. Mr. Wilson's production ends with a trap door swallowing Rubek into the inferno like Faust, when he should be tumbling out of paradise through purgatory. Most puzzling to me is Mr. Wilson's portrayal of Ulfheim as a comic figure. How can he function as a counterpart to Irene when he is played as a fool? I cannot criticize because I do not understand. In my world, when Maya falls in love with Ulfheim, she becomes a woman. In Mr. Wilson's world, she becomes a man. What does this mean?

As theater, Mr. Wilson' s production is far superior to our rickety stages where actors used to risk looking like fools in order to attempt the work of the gods. In Mr. Wilson's theater, the actors are the moveable parts of a perfect sculpture. They are the life soul still living in a work of art. But in Mr. Wilson's artistic perfection, he has lost the dynamic of suffering; the symbol is symbolic of nothing . . . it is pure image.

Perhaps the strangest thing in Mr. Wilson's world is the audience. I don't feel that the ice choking Mr. Wilson's heart holds such a death grip on his audience. Why? Because in this production of his, the closest thing to their hearts was the song-and-dance man who sang simple ditties of painful love between the acts of my play. This audience seems as distant from Mr. Wilson as they are from me. And Mr. Wilson is alive, while I have been dead nearly 100 years.

"Henrik Ibsen"
Cambridge

CULT CRITIC

In the February 8 "Letters to the Editor," Scientologist David Aden wrote a long response to Ric Kahn's article, "Scientology: A New Personality" (News, January 25), in which he uttered for the billionth time the same rhetoric, propaganda, and deceptions that have enabled this group to recruit countless numbers of people. I applaud Ric Kahn and the *Boston Phoenix* for writing and publishing this story. It is, in my opinion, just the tip of the iceberg about his destructive organization. I invite those who wish to know more to order a copy of a newly released book, *A Piece of Blue Sky: Scientology, Dianetics, and L. Ron Hubbard Exposed* (Lyle Stuart, 1990) by former Scientologist John Atack. Despite five years of attempts by Scientology to repress this book, and a Supreme Court decision supporting the book's release, it is finally available for people to read.

Scientology continues to attempt to discredit me and my book, *Combatting Cult Mind Control* (Park Street Press, 1988), by alleging that I kidnap, beat, and torture people to rob them of their religious beliefs. This is absurd! What loving family willing to risk time, money, and the threat of cult harassment to try to rescue a loved one would ever allow anyone (much less an employee, like myself) to use violence or threat of violence?

For the record, I do not participate, nor do I advocate, abduction interventions for members of destructive cult groups. It is true that when I first left the Moonies, in 1976, I did counsel some 12 Moonies when they were initially being detained by their families, as I freely write in my book. However, since 1977, some 14 years now, I have *not* done anything that could be construed as "forceful." What I do is noncoercive exit counseling. It is legal, respectful, and emphasizes the fact that people have the right to believe whatever they wish to believe. I respect religious freedom and recognize that destructive cult groups like Scientology utilize deception and mind-control techniques to recruit and indoctrinate unsuspecting people, draining them of their financial resources, and making them dependent on the group. I believe people have the right to learn information that the group tries to hide. Furthermore, I believe people have the right to learn about mind-control techniques and how cult groups use them to inculcate phobias, teach thought-stopping techniques, use fear- and guilt-manipulation, and more.

Destructive cults like Scientology have much to hide, and while they love to tout their First Amendment guarantees, they do not believe that critics like myself and hundreds of former leaders of Scientology have the right to speak out about their experiences and beliefs. The only way former members and critics can compete with the millions of dollars of advertising revenues and legal suits is for the media to stand up to their responsibilities and inform the public. Thanks again to Kahn and the *Phoenix*. I know that thousands of dollars in advertising revenues by Scientology could have caused this story to be killed. I am grateful that journalistic integrity is not dead in Boston.

Steven Hassan
Boston

ROOTS OF VIOLENCE

I am writing to make a correction in an otherwise excellent article entitled "Sparing the Rod" (News, February 22) describing the reappointment of Ned Loughran at the Division of Youth Services.

Citizens for Safety is a citywide advocacy group comprising 30 organizations working to stop violence in Boston, *not* an anti-crime group, as identified in the article. There are many groups in the city doing anti-crime work, and we do not want to overshadow their important mission by being misidentified.

Citizens for Safety works to address the causes of violence by impacting public policy through lobbying, public education, and resource development.

Thank you for your attention to these important issues.

Katherine Mainzer
Boston

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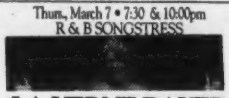

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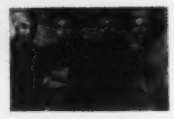

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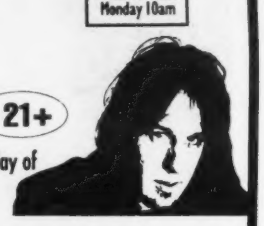

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THE CUTTING EDGE OF ROCK

McGovern: "I applaud the Republicans' ability to get the Democratic Party on the defensive."

MARK MORELLI

TALKING POLITICS

Patricia McGovern issues a warning from the left

by Jon Keller

"In government, a lot of people become prisoners of their own constituencies, prisoners of bureaucracy.

"We have to think differently about the courts. We can't just say, 'There's a societal problem, let's give it to the courts.'

"I admire and applaud the Republicans' ability to get the Democratic Party on the defensive."

What's this: right-wing fortune-cookie slogans? Excerpts from Barbara Anderson's Christmas card? Sample monograms from Ray Shamie's guest towels?

None of the above. These are just a few of the unhappy reflections of Senator Patricia McGovern, of Lawrence, for years a bulwark of Beacon Hill's progressive establishment in her post as chair of the Senate Ways and Means Committee, as she surveys the state's fiscal and political rubble. Last autumn's Democratic electoral debacle ushered in an era of attacks by the new Republican administration on many of Massachusetts liberalism's basic premises, and the response from most progressive quarters has been to circle the wagons. But even though some of the policies under fire — most notably the state's universal-health-care program and the extended sales tax on services — are closely identified with McGovern, she took a surprisingly self-critical approach during a *Phoenix* interview on the eve of her committee's hearings on Governor William Weld's budget-balancing plan.

While insisting that "a tremendous amount" of the state's recent progressive history is "salvageable," McGovern issued a sweeping challenge to Democrats seeking to staunch the bleeding inflicted by the 1990 elections and to regain the political upper hand the party held for most of the past two decades. "We have to change the way we think, we have to question all our assumptions, and we have to determine how we change certain types of programs," said McGovern. "If we can come to terms with the change, conceptualize some of the issues, and frame the discussion differently, then I think the result will be positive. But the one thing I do know is more of the same won't wash, it simply won't. It's over, and people have got to understand it's over."

On one level, McGovern's shot across the progressive bow meshes with her long-standing reputation for spotting governmental rot well before the floorboards cave in. Her comments reflect the anguish of a career politician, nearing 50, who sees years of hard work being swept away by a tsunami of bad economic news, governmental bungling, and voter backlash.

But McGovern's mea culpa is also the testimony of a shrewd politician who survived a nasty scare from an underfinanced Republican opponent last fall in what was once seen as one of the state's safest Democratic districts. And it suggests that the crisis of confidence and attendant self-evaluation afflicting the national Democratic Party over the past decade has, belatedly, arrived in Massachusetts.

"I think it is overdue," says political consultant Ann Lewis, the former political director for the Democratic National Committee who moved to Massachusetts last year to help run Evelyn Murphy's gubernatorial campaign. "Coming back to the state in the past year has come to remind me of Washington in 1981, where liberals who assumed they were the natural heirs to and defenders of government are confronted with the fact that voters don't think that's a permanent arrangement. And nobody's got more right than Pat McGovern — a pro-choice, progressive woman responsive to a working-class community — to raise those questions."

• • •

Pat McGovern's known to describe herself as a "Tsongas Democrat," and the comparison with the former US senator from Lowell is instructive. Both are liberal activists who came into office on the promise of reform. (McGovern's 1980 Senate victory came at the expense of old-school pol William X. Wall, whose concept of constituent service included touring the lunch counters of downtown Lawrence taking orders from voters for items from Filene's Basement.) Both McGovern and Tsongas have consistently paid homage to their political roots in the economically depressed immigrant cities of the Merrimack Valley. And both seem to have reached the same conclusion — in far too many ways, progressive government isn't getting the job done.

For instance, McGovern sees the current fiscal crisis as an "opportunity to fix" key areas of governmental policy that aren't working properly, including public education, the court system, even the fundamentally activist role of state government. "When I went to school, we simply were taught the basics. Today, we expect the schools to provide . . . in most areas, breakfast for the children, lunch for the children, an after-school extended day for children who can't go home, counseling, special education, bilingual education, all kinds of work training, and it goes on and on and on. Was that the reason we set up the school system? Or is that just simply what's evolved?

"And isn't this a perfect time to look at some of our institutions, whether they are educational institutions that are under siege, or a court system that's under siege, and use the crisis as a way to think about what we want these systems to provide? How much should they provide? What works? Frankly, what doesn't work? How can we provide the service a little bit differently? That all can be helpful. But if we just sit down in the middle of the road as a society and say, 'I'm not going to change,' then that doesn't help anyone.

"I used to be an incrementalist, always willing to take a little bit and give a little bit. But in some of these major policy areas, I think it's almost time for us to move beyond incremental thinking. We have to conceptualize totally differently, and that's

hard, certainly very hard for me."

Such reformist rhetoric is a far cry from the defensive, derogatory reaction Weld's proposals have elicited from top House leaders and the spectrum of progressive activists who've long seen McGovern as a key ally. That's not to say McGovern is prepared to abandon partisanship — her pointed critique of the Weld administration's shaky budget math at a February 25 Ways and Means Committee hearing obviously annoyed Lieutenant Governor Paul Cellucci and was clearly designed to play to the cameras packing the hearing room. Yet according to Senator Richard Tisei, a Wakefield Republican and a committee member, recent closed-door committee meetings have been far more conciliatory. "I was a bit surprised at first because I thought it would be much more partisan," says Tisei. "So far the way she's handled this whole unique budget process has been very, very even-handed and fair."

"Democratic politicians cannot, in my judgment, say, 'We must just keep the status quo,' " says McGovern. "They must come forward with their own priorities, their own policies, their own vision of everything from economic development to what is the legitimate role of government in the latter part of the 20th century. Simply saying, 'We don't like the Republican vision, but we're not going to move ourselves,' makes no sense.

"Ironically, that's exactly what the Republican Party did when I was growing up. The Democratic Party had a vision of progressivity, they wanted certain kinds of programs, they were moving forward. They had a vision for civil rights and took an issue that was historically a Republican Party issue away from the GOP. And the Republican Party sat down for about a decade and a half and said, 'No, no, no,' until about 12 years ago, when the Republicans started to say, 'Yes, we have a vision,' and they became aggressive about that vision."

While McGovern expressed approval of the ability of congressional Democrats to beat back President Bush's proposed capital-gains-tax cut last year by framing the issue in terms of class conflict, she concedes she has no snappy political solutions to offer Massachusetts Democrats. Her hesitancy is understandable. Last year, an obscure Republican named Alba Castillo gave McGovern the toughest re-election fight of her career, forcing the incumbent to raise and spend an unheard-of $200,000-plus. McGovern's advocacy last summer of the sales-tax expansion cost her the long-standing support of her district's dominant newspaper, the *Lawrence Eagle-Tribune*, and the anti-government voter backlash that made traditionally Democratic Lawrence a prime pocket of support for John Silber also cost McGovern votes. In the bedroom suburbs of Andover, Billerica, and Tewksbury, McGovern beat Castillo narrowly, even as Weld was beating Silber and the Citizens for Limited Taxation (CLT) tax-cutting petition was losing by a slim margin. Some political observers in her district think a better GOP candidate might have beaten McGovern and might yet do so in 1992.

A reactionary electoral message like that has a way of focusing a liberal Democratic politician's attention, and McGovern is no exception. "People are pushing back, not only at government, but at all their institutions," she says. "Look at what a family living in Lawrence in a three-decker with three children is going through. They see a country at war, they know there's a national recession, she's been laid off from Digital, he's worrying about losing his job, so they're all frightened. They've done their banking with a bank out of Lowell for their whole life, and they get a notice one day that says it's going under, so they change to, what — the Bank of New England? They can't make the federal budget add up, the state can't get its house in order, and all their costs are going through the roof. They're frightened. The public is frightened. And I don't think public people admit that or talk about that or understand it."

'We can't save the status quo because the status quo isn't working.'

Understanding the public mood is one thing; the real challenge for McGovern and other progressives comes in finding a way to address that mood without totally abandoning their basic precepts. For example, McGovern has consistently argued that business interests and wealthy individuals can and should contribute more to the cost of government. Her politically risky advocacy of the universal-health-care plan, with its controversial mandate that employers with six or more employees pay $1680 annually into a state fund, puts her in direct confrontation with Weld and others who argue that such a tax will further cripple the economy. McGovern isn't about to cave in easily on this one, but it's hardly an untouchable, either. In the *Phoenix* interview, McGovern said she asks only that universal health care's critics offer serious counter-proposals. "Let's get the discussion going and decide where we're going to go because the current system doesn't work," she said. "You can disagree with the plan, but come back with another plan."

"The answer for progressives to the Republican challenge in this state has got to be more than: 'There's nothing wrong that more taxes won't solve,' " says Lewis. "To insist that a true progressive is someone who, in the face of voter attitudes and economic realities, continues to insist that the path out is increased taxes, is self-defeating."

McGovern makes it clear she's in no mood to follow unthinking progressives off a cliff. For in addition to the ugly mood of the folks back in the district, there's another aspect of McGovern's political future that may be at stake here. A growing body of Beacon Hill thought holds that this may be Senate President William Bulger's last term in office, and with the retirement of John Brennan, who was first assistant majority leader, there's no clear favorite to succeed Bulger. And there's little doubt, in light of the 1990 election that swept nine Republicans into Senate seats, that the next Senate president will be expected to provide immediate political leadership for the besieged majority.

"One of the benefits of this whole election is that there is a heightened recognition on the part of policymakers," says Bulger. "Senator McGovern is always thinking and rethinking the courses of action to which we are committed more through obeisance to tradition than to original thinking."

And for a progressive establishment badly in need of some blunt self-review and fresh perspectives, McGovern's critique seems as good a starting point as any. "What we have to do here as a legislative body and as individual people in office, if we believe in certain things, is to make the case in a way that's different from the past," she says. "We can't save the status quo because the status quo isn't working." ❑

McGovern speaks

A frustrated liberal makes her case for a new approach

During her 10 years in the Massachusetts Senate, Patricia McGovern has been a persistent advocate for, among other things, reform of the court and educational systems, and equal opportunity for women. But for McGovern, the failures of many institutions and policy initiatives, coupled with voter discontent with the status quo, have underscored the need for re-evaluating long-standing progressive attitudes in these areas. What follows are excerpts from a recent Phoenix *interview with McGovern.*

On the courts: "The court system in this state has been under siege for years. One of the reasons is we keep passing pieces of legislation, and we ask the courts to take jurisdiction in areas that 20 years ago they never would have seen in the court. But they're societal problems, and we don't know how to cope with them. Therefore, 'Ah-ha,' we say, 'Pass this bill, and ask your local judge to take care of domestic abuse, child abuse, expanded landlord-tenant law.' Every kind of issue that one can think of in society is now being thrust upon the courts. They are given enormous power and enormous jurisdiction for which they are often not funded and not trained, and then, when there is a failure or a problem, we throw up our hands and say, 'See, the courts can't function.'

"Isn't it time to define what the court system in this state should do? Shouldn't we, instead of saying, 'Just give us more personnel and more resources,' think totally differently? Should we, in certain instances, look at the jurisdiction and decide that maybe a magistrate should have expanded authority over certain kinds of cases? Maybe a negotiator or an arbitrator or a conciliator can take other kinds of cases, at half the cost. Maybe we can triage."

On the schools: "I look at a place such as Lawrence High School, where young men and women once received a great education. They could take classical Greek, Latin, geometry, everything you could think of, and many of them went off to the Ivies. As late as the 1960s, that was a very good school. European immigrants and Arabic immigrants would come to Lawrence, work very hard, and they could achieve out of Lawrence High School because it was a very, very good high school.

"All of a sudden, 20 years later, Lawrence High School is totally deteriorated. And the kinds of basic education that were provided to these kids for a long time ceased to exist. Some people would say, 'I'm going to blame the new wave of immigrants,' but that's not fair and not true. But what happened to the system? Was it too much too fast? Were the other migrations smaller? I don't know. But we need to find some answers."

On women's choices: "One thing we've lost in the public schools is the very important role of women. Once upon a time, bright, talented women would be thrilled to serve in the secondary or elementary schools. The fact is women had no choices. Today they're down at Hale and Dorr and doing a million other things, so they're not just doing teaching. The good news is, look at the options. The bad news may be, oh my, they've got options. But we don't talk about the effects of that on the quality of public education or understand it or analyze it."

—JK

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The Phoenix's Special Video Supplement

Arts for people's sake

A case for public funding for the arts

by Maureen Dezell

In order to provide necessary social services in tough economic times, we have to cut frills — and that includes luxury items, like state funding for the arts.

That line of reasoning, or one very much like it, is certain to be repeated like a mantra this winter and spring on Beacon Hill, where Governor William Weld is proposing cutting the Massachusetts Cultural Council (MCC) budget by a whopping 72 percent, to $3.5 million, next year. Weld says he intends to target all state arts funding to programs for inner-city youths and school children. He attempted to renege on $4.6 million in state commitments made to the MCC this fiscal year.

If the governor gets his way, and it's likely he will, the man who as a gubernatorial candidate promised to level-fund or increase state arts support will effectively destroy Massachusetts's cultural infrastructure, already decimated from legislative assaults on the local arts budget over the last two years.

Weld's argument for slicing arts funds sounds straightforward and simple. As his assistant press secretary, Ginny Buckingham, puts it: "We were faced with a choice of whether to fund the arts or fund programs that provide things citizens need directly. Given the priorities, it really wasn't a very difficult decision."

But Weld's rationale for devastating the state's cultural resources — a line of reasoning that has a tendency to sell in both liberal and conservative circles — is shortsighted. Counterproductive. It's also disingenuous.

As the governor acknowledged in his incarnation as Candidate Weld, the arts are a boon to local economies, particularly in places like Massachusetts, where the state cultural industry added $1.2 billion to the state's economy in 1988 and where tourism is one of the three largest industries. Furthermore, Weld's plans to target meager arts monies to inner-city youths are unworkable — they may even be illegal. Finally, any plan that considers the arts expendable ignores the vital role culture plays in public service. The arts reaffirm people's sense of common experience, heritage, and community. They can bring different communities together. The arts may not provide food or shelter, but they offer nourishment for the intellect and the spirit — another basic human need. As Barry Gaither, director of the Museum of the National Center of Afro-American artists, in Roxbury, notes, "The arts are what makes the environment, particularly the urban environment, humane."

Piacentini: state cuts jeopardize federal funding.

JEFF THIEBAUTH

THE ARTS AND TOURISM

- **Three times as many people went to the Museum of Fine Arts last year as viewed Boston from the Hancock Tower Observatory.**
- **Last year, 51 percent of foreign travelers to the US visited museums and art galleries. Some 34 percent attended concerts and live theater.**
- **In the spring and summer of 1990, more people visited Massachusetts museums and historic attractions than visited all the state's national parks and beaches combined.**

Culture and the local economy

The estimated 27 million people who travel to Massachusetts each year don't come here simply to sample the lobsters, stay in hotels, or see the cranberry bogs.

Cultural and historical attractions are Massachusetts's biggest tourist draw, according to the state Office of Travel and Tourism. Between March and August of 1990, for example, more people went to museums and attractions such as the Paul Revere House than to all the state's national parks and beaches combined. More tourists walked through the doors of the Clark Art Institute, in western Massachusetts, than visited the Pioneer Valley's Basketball Hall of Fame. Three times as many people attended shows and exhibits at the Museum of Fine Arts (MFA) as gazed at the city through the windows of the John Hancock Observatory. (Certainly, some of the museum's record attendance last year can be attributed to the astounding success of its Monet exhibit — which the Greater Boston Convention and Visitors' Bureau credits with driving up local hotel occupancy 40 percent while the show was up. But the MFA did twice the business the Hancock Observatory did in 1989, too.)

International travelers, who've bolstered the local tourist trade as domestic travel has slacked off during the current recession, are drawn to Boston in large part because of its cultural resources, says Ashley McCown, marketing and communications manager for the state travel and tourism office. According to the US Travel and Tourism Administration, 51 percent of all foreign visitors to the United States last year went to museums and art galleries. Another 34 percent attended concerts or live theater. British and Japanese tourists, who make up the largest number of foreign visitors to Massachusetts, tend to be

See COUNCIL, page 13

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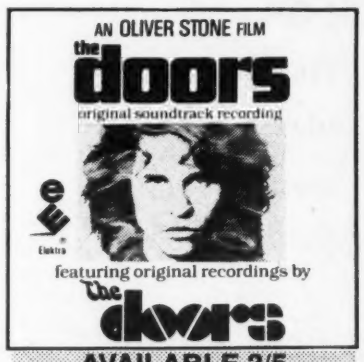

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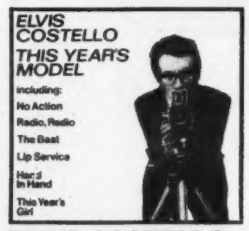

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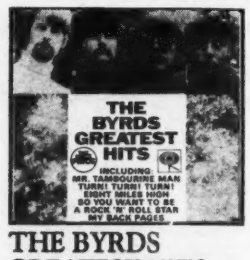

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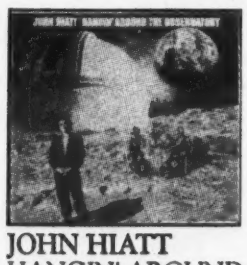

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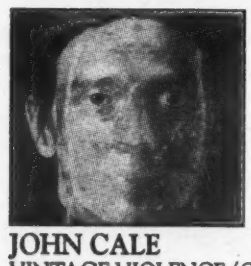

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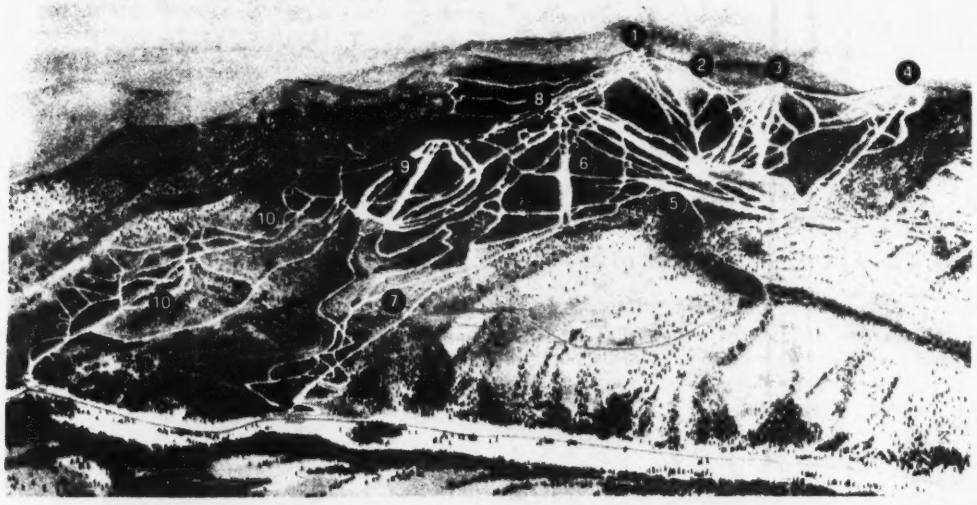

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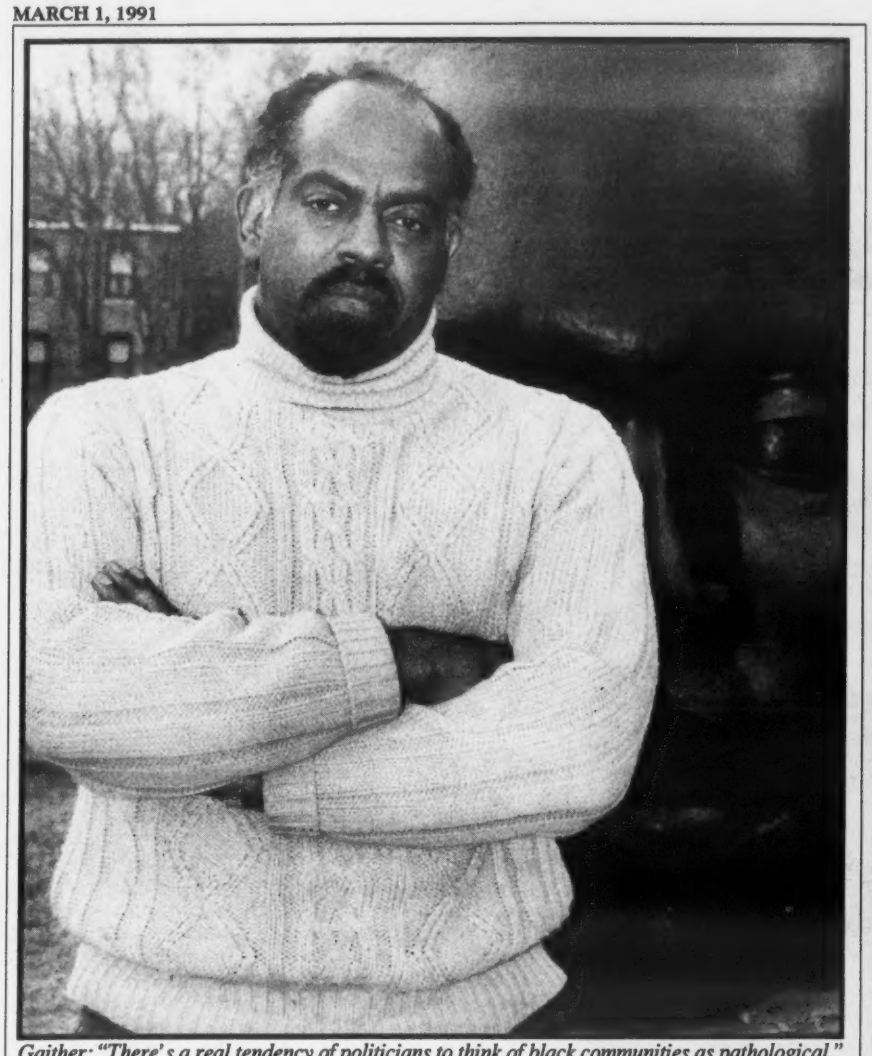


Gaither: "There's a real tendency of politicians to think of black communities as pathological."

JEFF THIEBAUTH

Council

Continued from page 10

particularly interested in the arts and history, according to McCown.

Arts budget cuts prove to be penny-wise and pound-foolish in other segments of the local economy too.

Study after study has shown that people spend more money on cultural activities than they do on sports. According to the Bureau of Economic Analysis, Americans in 1988 shelled out $4.4 billion for tickets to performing-arts events and $3.2 billion on sports events. An economic-impact study conducted by the Boston Office of Arts and Humanities found that, in 1986, 7.6 million attended nonprofit cultural activities in Boston, while 3.4 million attended sports events that same year.

The Weld forces argue that arts organizations can and should make up for a shortfall in government arts spending by seeking private and corporate support. But even a cursory look at cultural organizations whose programming budgets have been reduced by legislative hacking and whacking at public arts support in the past two years proves them wrong.

Very Special Arts, whose state funding has been cut in half in recent years, has had to cut back considerably on its arts programming for disabled children, according to Charles J. Washburn, vice-president of the organization. No private or corporate donors have stepped forward to make up the shortfall. "It's been a critical loss to us," says Washburn, "because the arts are one of the few ways in which special-needs children can interact or become mainstreamed with others."

The Thornton Burgess Society, in Sandwich, which offers an environmental sensitivity program for elementary-school children, lost $12,000 in state funding when the Massachusetts Council on the Arts and Humanities downsized and merged with the Massachusetts Arts Lottery to form the MCC last year. Although some Cape Cod school systems were able to scrounge up the money to pay the society to provide at least some environmental training, others — including Mashpee, with its low-income, largely Native American population — couldn't come up with or raise funds for the program. They had to drop it altogether.

Even cultural organizations with proven track records in fundraising in the private sector, like the Boston Ballet, are having trouble. "My corporate contributions are going *down*," says Boston Ballet artistic director Bruce Marks. "And in a recession, what do you do — raise ticket prices, so families who can scrape together enough once a year to see the *Nutcracker* won't be able to come?"

Too little leverage

The National Endowment for the Arts (NEA) has put the MCC on notice that Weld's arts-funding proposals, if implemented, could put in jeopardy tens of millions of dollars Massachusetts now receives in federal arts and humanities support.

The MCC took in $494,000 from the NEA this year. In order to continue receiving such federal funding (and to be eligible for $8 million to $9 million more in federal support), the organization must, among other things, "make programs widely available to artists, arts organizations, and people and communities throughout the state . . . [and] respond to needs of underserved groups," according to a February 7 letter from Edward Dickey, director of the NEA States Program, to MCC director Mary Anne Piacentini.

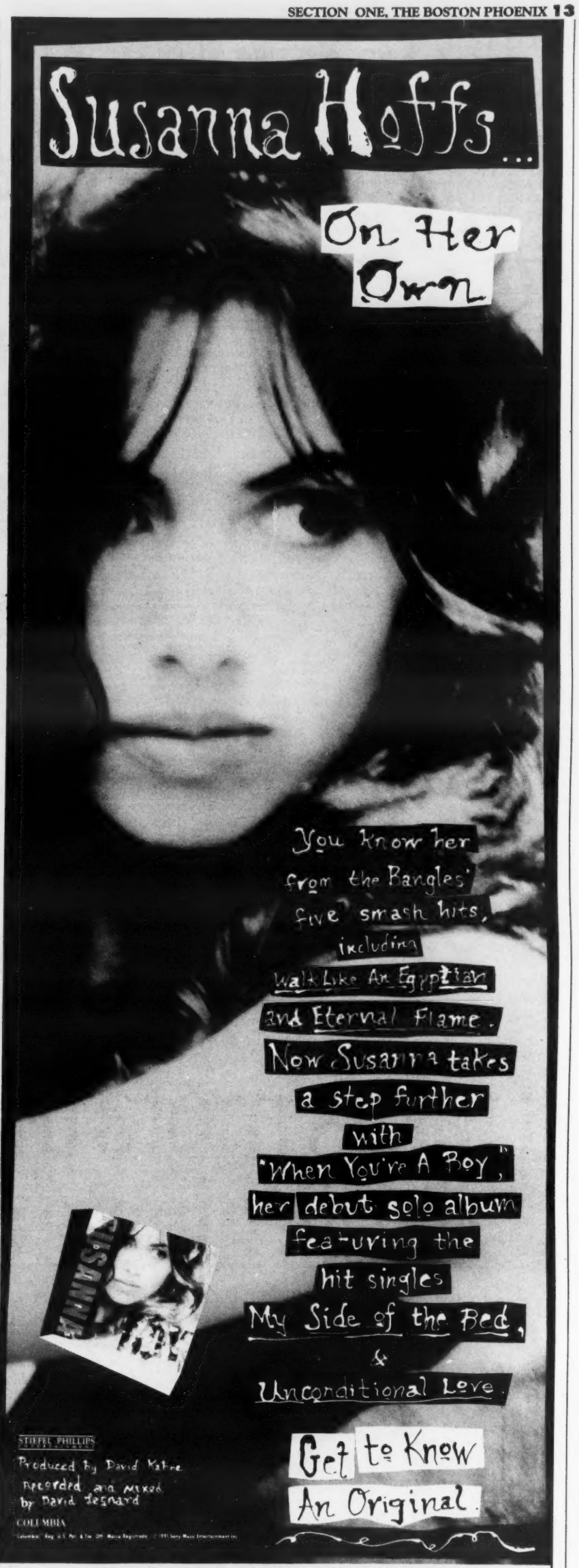
Weld's plans to target meager MCC funds to inner-city youths and school children may sound good to those who share his sense of noblesse oblige. It may appeal to those liberals, outraged by his human-services cuts, who actually believe that the money the governor saves by cutting off music programs for the disabled will go to help the homeless. (When asked last week what specific social-services programs are to benefit from cuts in the arts budget, the governor's spokeswoman, Buckingham, said she couldn't identify any specifically.)

The problem is, the governor's scheme discriminates. Not all the poor are public-

See COUNCIL, page 14

ARTS AND THE LOCAL ECONOMY

- **Cultural organizations spent $402 million and employed more than 19,000 people in 1988, according to a study conducted by the New England Foundation.**
- **In 1986, in Masssachusetts, more than 7.6 million people attended performing-arts events, spending money not only on tickets but on travel, parking, and eating and drinking. That same year, 3.4 million people attended professional sports events.**
- **According to the Greater Boston Convention and Visitors' Bureau, the Monet exhibit at the Museum of Fine Arts increased hotel occupancy in Boston 40 percent between February and April of 1990.**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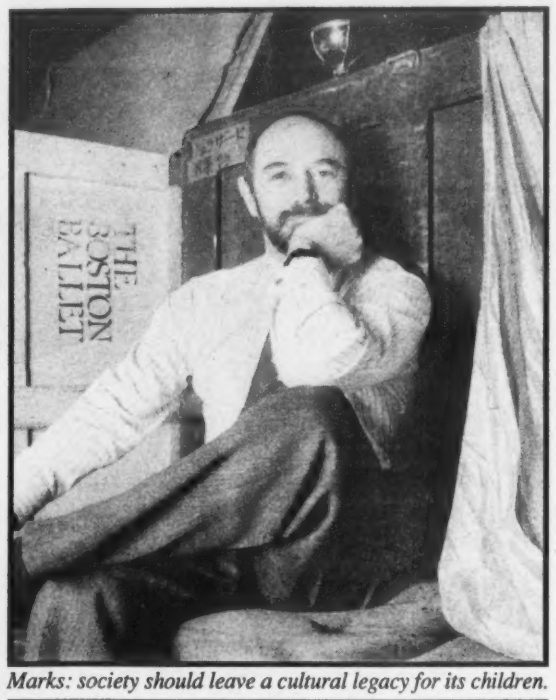


Marks: society should leave a cultural legacy for its children.
JEFF THIEBAUTH

Council

Continued from page 13

school children or kids living in the inner city. Many disabled children attend special schools. Many children, like the Native Americans in Mashpee, live in rural areas of Massachusetts.

Many people, such as the elderly, who rely on publicly funded arts programming for a few hours of pleasure, get nothing from the state under Weld's plan. Neither does the cross-section of artists, citizens, and merchants of all ages, classes, and colors who enjoy events like the Cambridge River Festival, which may not take place this year because of a lack of public cultural-programming funds.

Culture for the common good

Weld's insistence that he has to make his arts cuts in order to serve the poor doesn't sit well with many in the inner city. Leaders there find the governor's professed concern for their welfare hypocritical: Weld, after all, supports cutting the personal-needs allowance for general-relief recipients and eliminating support services for pregnant teenagers while at the same time opposing a tax on professional services (such as lawyers' fees), which would go a long way toward raising money to fund social services. And cultural programs, as Gaither and others point out, provide a social service.

"There's a real tendency of politicians to think of black communities as pathological . . . to assume our only needs are for drug rehabilitation and welfare," complains Gaither. "One cannot merely feed a stomach without feeding a mind. We have to address the whole person.

"Exposure to our own culture is critical to our value formation and our identity, and most of the institutions associated with younger heritages in this country, such as the Afro-American heritage, are very fragile and largely underendowed. They rely heavily on support from the council.

"The larger, better-endowed institutions need encouragement from the state to broaden their institutional bases. . . . That will not happen if they are looking for ways to make up deficits . . . if they are pitted against [social-services and arts] organizations in the inner cities."

Adds Marks, of the Boston Ballet, which is struggling now to find funding for an inner-city dance program to be housed at its headquarters in the South End: "It is hard for me to believe that we are not a rich enough and diverse enough society and a bright enough people to work on the problems of homelessness and helplessness and to leave a cultural legacy to our children. We can walk and chew gum at the same time."

It will be up to the arts community to demonstrate the case for the arts to Massachusetts lawmakers during the current legislative session, says Piacentini. "It's something," she says matter-of-factly, "at which we haven't done a particularly good job."

Piacentini and her staff at the bare-bones MCC plan to argue that a piddling sum of approximately $10 million will help assure that a commodity of cultural resources remains in the commonwealth.

Ready examples of what happens when government drastically cuts what it spends on culture are, unfortunately, close at hand. A recent Sunday *New York Times* article by Peter Hall reported on what the once-glorious British theater has suffered as a result of 11 years of diminishing arts support under Conservative rule: the Royal Shakespeare Company has turned the lights off at Barbican, its London home, possibly until September. The Royal Court produces one-third as many plays as it did just a few years ago. The Liverpool Playhouse, where Rex Harrison and Michael Redgrave started, has filed for bankruptcy.

But one needn't look as far as England to see what happens to a cultural capital that refuses to invest capital in its culture. In 1979, when the Massachusetts Council on the Arts and Humanities budget stood at $2.5 million, local cultural institutions were so few, so beleaguered, and so cash-starved that *Time* magazine poked fun at Boston, the city that has called itself the Athens of America, in a piece entitled "Culture Drought on the Charles."

Like history, *Time* may well repeat itself. ❑

TOWER RECORDS

TOWER TRIBUNE

Is *Danny Gatton* the guitar god of the '90s? Stay tuned.

BY TED DROZDOWSKI

Danny Gatton's last album, *Unfinished Business*, was a home-cooked project run out of his mother's house. A letter from the music biz trenches, it's written in guitar calligraphy formed over 25 years of "playing six nights a week and jamming during the days—finding out what it's all about to really play and play all the time."

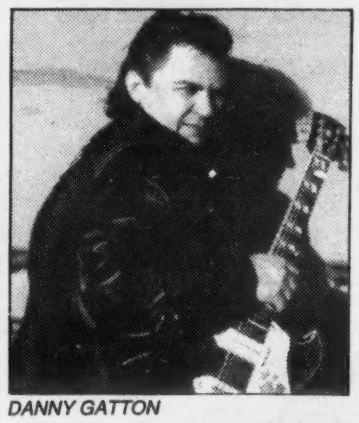
Now he's entering into his first-major label deal, tying years of unfinished business into a neat knot called *88 Elmira St.* (Elektra).

Gatton is best known among guitar players. Since 1988's *Unfinished Business* and his subsequent club tours, he's earned a reputation as a hot pistol who pulls into town, blows away the competition, and rides off into the Sunset.

The 11 instrumentals on *88 Elmira St.* are a short volume from the Gatton guitar encyclopedia. "I'm trying to expand what I do on the record, though it only scratches the surface of what I do." he offers. "It has more direction than my older ones. *Redneck Jazz* (a mid-'70s album cut with pedal steel wiz Buddy Emmons and singer-guitarist Evan Johns) is more country-oriented. This record's got some funk and latin things, which I'd never recorded before. As the years go by, I'll do whatever I want to do, whatever works."

On *88 Elmira St.*, everything works. The Washington, D.C. address was Gatton's as a kid. The language is the shared vocabulary of D.C.'s finest guitarists, spoken in Gatton's often-jazz-inflected accent. Over a fat'n'steady backbeat laid down by Gatton's longtime compadre Shannon Ford and bassist John Previti, the notes fly like sharp-edged daggers.

The title cut, played on the old Gibson ES-295 Scotty Moore played



DANNY GATTON

with Elvis in the "Heartbreak Hotel" days, gallops with the rhythmic intensity Gatton gleaned from players like Moore and Les Paul. Its chunky, quick licks zip in and out of the melody.

"I got addicted to Les Paul's playing when I was a kid," says Gatton. "I would slow down my Uncle's 45s to see what he was doing, and realized he was multi-tracking. By the time I was 12 or 13 I was multi-tracking myself with two tape recorders.

"I like older forms of music. I like good honest shuffles and blues. I'm tempted to say I'm a pretty simple kind of person. I'm not trying to say I'm a hick or anything. I just like simple music—what can I tell ya? Songs that have simple chord changes, that have a melody. I want people who see me to have something to whistle on the way home. ■

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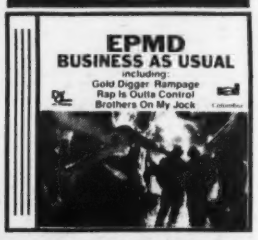

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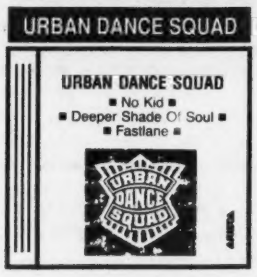

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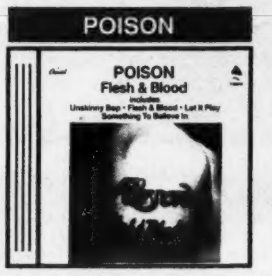

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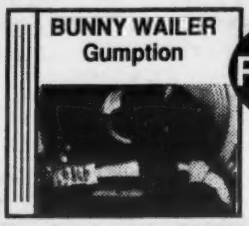

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WORLD MUSIC

Foday Musa Suso's Tale of Two Discs

Like many modern African musicians, Gambia's Foday Musa Suso lives in two worlds; one heavily steeped in African tradition, the other rocking with the heavy beat of western dance. Suso, a *griot* (musician/storyteller) of the Mandingo tribe, has recorded a half-dozen traditional acoustic albums of delicate beauty. Using the name Mandingo, he collaborates with Bill Laswell and New York City's Art Mafia on records that combine hard electronic beats with African rhythms. *The Dreamtime* (CMP/*Germany import*) presents Suso's traditional side with 11 new compositions for *kora* (a 21-stringed African harp) and voice. The delicate beauty of the kora and Suso's smoky, sweet singing quickly induces the cozy, trancelike state that the title promises. On *New World Power* (Axiom/Mango) Suso unleashes a wild fusion of funk, hip-hop and highlife. With the help of Laswell and Jeff Bova, he romps through the swingin' Afro-funk of "Lanmbasy" and "Mandinka," serenades us with the melancholy, r&b flavored "Tell Me One More Time" and takes Chicago to West Africa with the hip-house workout of "Powerhouse."

FODAY MUSA SUSO

Guitarist Diblo Dibala learned his craft as an apprentice to Franco, Brazzaville's legendary guitar master/bandleader. During his tenure as lead guitarist for Kanda Bongo Man, Dibala became the hottest player on today's African/Parisian scene, known for his chiming tone and blistering improvisations. In '89 he left to form Loketo with singer Aurlus Mabele. In the past two years the band cranked out several red hot soukous albums that have electrified the world music scene. Loketo's *Soukous Trouble* (Shanachie) is the easiest to find, a collection that builds on the ground breaking excitement caused by the band's debut *Super Soukous* (Shanachie). Loketo's most recent outing is *Diblo et Le Groupe Loketo* on Jimmy's Productions (*France import*). Dibala is also the featured guest artist on half of the tracks on singer Pepe Lalle's *Gigant-Afrique* (Globestyle British Import).

Speaking of soukous, Zaiko Langa-Langa, one of Zaire's most influential "new wave" soukous bands puts on one of the best African shows I've seen. On *Zaiko Langa-Langa F.D.* (CelluIOid) you get four tracks that provide an introduction to one of the planet's most amazing live bands. (The disc is less than 30 minutes long, but the quality of the music makes up for the lack of quantity).

Here's a brief sampling of the many interesting world music/folk compilations released over the last few months: *Taarab 3: the Music of Zanzibar* (GlobeStyle/*U.K. Import*), a collection of tunes played by Zanzibar's smaller (six to 10 people) bands, including several all-women groups; *Heavy on the Highlife* (Original Music) a brief musical history of the permutations of Dr. Sir Warrier and the Oriental Brothers International, one of the eastern Nigeria's most influential highlife bands; *Giants of Danceband Highlife* (Original Music), a chronicle of the development of the style with '60s and '70s recordings by the Tempos, Ramblers and Professional Uhuru; *!Conjunto! Texas Mexican Border Music, Volumes 3 & 4* (Rounder) edited and selected by Brave Combo's accordionholic Carl Finch and *Homeland 2* (Rounder), a collection of new music from the South African Townships, including two tunes from the Boyoyo Boys, who first opened Paul Simon's ears to the commercial possibilities of Township Jive. ■

–j.poet

Stories in this advertising supplement were excerpted from the March edition of Tower Records' ***Pulse!***, available February 22.

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FOLK

The Second Time Around

Carolyn Hester's first Columbia album, released in 1962, will always be a footnote in recording history. She hired a 20-year-old Bob Dylan to play harmonica, starting his meteoric career. While most of

CAROLYN HESTER

Hester's catalog is out of print, one of the three Dylan-Hester cuts, "Scoring and Turn Jubilee" was reissued recently on *Folk Classics: Roots of American Folk Music* (Columbia), a collection from that vintage era.

Many of the folk artists of the '60s and '70s are connecting again with audiences as they enter the "second acts" of their careers. Hester, for example, is touring again and she is back in the bins with the beautifully remastered CD reissue of *Carolyn Hester at Town Hall* (Bear Family). The 24 selections showcase a high, sweet voice with more than a trace of Texas, a voice today's audience hears when it listens to Hester's protege, Nanci Griffith.

In the early '70s Jerry Garcia called the Rowan Brothers the Marin County Beatles. It was an odd encomium for what was a lackluster group, but from its ashes emerged a most singular voice in traditional American music, that of Peter Rowan. Rowan has mined a rich vein of Americana, releasing albums of bluegrass, folk, and *norteno* over the past two decades.

Late last year Rowan released *Dust Bowl Children* (Sugar Hill), an uncompromising paean to the rural values of the American heartland. Over the past months, his effort is steadily gaining a word-of-mouth reputation as a classic traditional recording. ■

–Larry King

FUSION

Where It's Been and Where It's Going

Some say the Yellowjackets killed fusion music. Their 1979 debut was archetypal fuzak — slick, stylized and formulaic. It wasn't until 1987, with the release of *Four Corners*, that things started to get more interesting. In 1990, they made a more concerted swing toward jazz with *The Spin*. Now, with *Greenhouse* (GRP) and the addition of saxophonist Bob Mintzer to their lineup, the band has brought a much-needed East Coast urban sensibility to their mellow West Coast tendencies. Mintzer's solos are full of fire and imagination. But while the music is more substantial, it still lacks the subversive edge of early fusion.

YELLOWJACKETS

That quality is captured on Mitch Watkins' *Curves* (enja). A versatile guitarist with impressive jazz chops, Watkins has more appeal to rock fans than the Yellowjackets' tamer stylings. There are a few nods to happy jazz here and there (notably "For a Friend" and "Say You Will, Say You Won't"), but the energy level jumps off the Richter scale on tunes like the funky "Is It Alive" and the explosive grand finale, "Hand It Over."

Other recent releases that capture the renegade spirit of early fusion: drummer Pheeroan AkLaff's *Sonogram* (MU Records), featuring saxophonists Carlos Ward and John Stubblefield with the cathartic guitar work of Sonny Sharrock; drummer Ronald Shannon Jackson's *Red Warrior* (Axiom), fueled by a vicious three-guitar attack; and the Music Revelation Ensemble's *Elec. Jazz* (DIW), featuring the guitar of harmolodic pioneer James Blood Ulmer. ■

–Bill Milkowski

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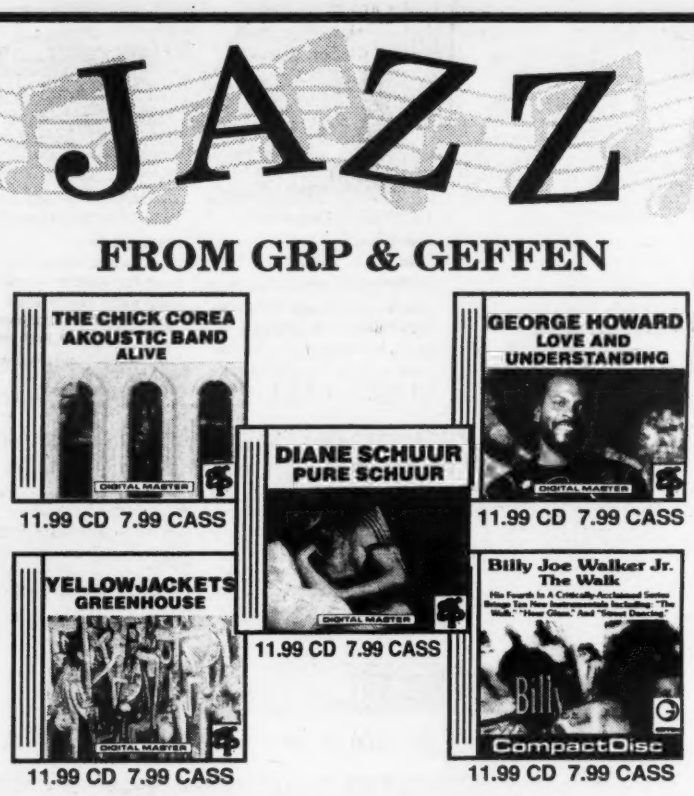

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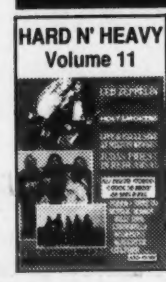

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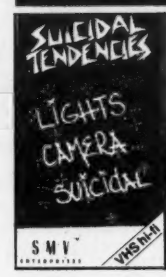

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THE GULF WAR

The Pentagon's other victory

How the generals controlled the press

by Leslie Kaufman

It's nearly midnight on Saturday, February 23, United States ground forces have started an invasion of Kuwait, and Secretary of Defense Dick Cheney has declared at least a 24-hour news blackout — the most comprehensive news blackout in American military history. The networks, all of which are on the air full-time with coverage of the Gulf War, are not protesting the blackout, as they did vociferously when President Reagan temporarily but effectively stopped press coverage of the 1983 US invasion of Grenada. In fact, anchors and correspondents on all the big three sound positively defensive.

Each anchor repeatedly assures viewers that his or her organization does not want to give information that might be useful to the enemy. CBS's Pentagon correspondent, David Martin, says officials there tell him phone lines are jammed with callers angry that the networks are on the air at all during the blackout. Plaintively, he "promises" not to give away useful information.

If that kind of cowering does not sound like the petulant, pushy reporters we have come to know and love, it is because the media, feeling its role in the Mideast conflict to be underappreciated and misunderstood, is getting increasingly frustrated with making demands. The press is rightfully sensitive; after all, Jay Leno, the square-jawed comic who regularly guest hosts *The Tonight Show* for Johnny Carson, is picking on them.

A recent Leno joke goes like this: "The Mideast experts are saying that the war will be won with electronic intelligence. We have the satellite surveillance and the night-vision devices. But of course Saddam has CNN, so it is about even."

In Washington, the monologues of the late-night talk-show hosts — Carson, David Letterman, and Arsenio Hall — are considered a barometer of national public opinion. The funny men are taken seriously because they reflect as well as form awareness of issues. Nothing did more to shape Vice-President Dan Quayle's image as insubstantial as the nightly beating he took from these guys. The fact that the media, and not the politicians or the military, are the butt of the current jibes speaks to a surprising twist in public consciousness.

It is no secret that the Vietnam War made the press and the military deeply suspicious of each other. Vietnam was the first American armed conflict in which a comprehensive censorship policy was not enforced, and the military blames its defeat on that policy. To this day, the Pentagon blames television cameras for the erosion of public support that led to its losing the "political war," despite saner arguments that public will was drained mainly by the length of the conflict and the numbers who died.

The irony is that the military wants press coverage when things are going well.
AP/WIDE WORLD

Working off the myth of press culpability in Vietnam, in successive actions the military has pushed to restrict press information during battle. However, reporters have their own myth about how important instant coverage is; consequently, battle lines between the two groups have been drawn over the issue of censorship.

Since the press earns its "right to know," its raison d'être, in times of war, as representative of the people, and the military recognizes national will as a crucial part of strategy, capturing the sympathy of the public is crucial to setting the rules of the game.

For its part, the public is sensitive to the military's right to protect information that could compromise troop safety. Yet it is unwilling to accept information from government sources alone. Cynical and naturally distrustful of monumental government, the public counts on the Fourth Estate to monitor authority and keep it honest and true. So, though the military sets the rules, it will respond to public outcry.

Present restrictions are tight. With as many as 1700 reporters in the Gulf, often only 100 at a time are accredited to visit with the half-million assembled troops. Almost all information is garnered from official briefings in Riyadh, Saudi Arabia. The briefings are comprehensive, but without access to the troop units or the front lines there is no way to verify information independently.

The press is complaining mightily. But with the people sitting as judge in the newest battle over censorship, the military is winning.

Recent polls indicate that 80 percent of Americans think the present censorship system is perfectly reasonable, and 60 percent believe there should be even more restrictions than there are. And what do they think of the press? Asked in a recent *Washington Post*/ABC News poll if the military should bomb what is believed to be a command-and-control center in the basement of a hotel in Iraq where journalists are staying, 60 percent of Americans said bomb with one warning, and five percent said bomb without giving any warning at all.

Why is the military winning this censorship war? Part of the reason is that fighting ended quickly. Historically, during the first months of any conflict, the military retains high public support. The scales of public trust might have tipped back toward the press if the conflict had dragged on and lots of body bags had started coming home.

The main reason, though, is that the

See CENSOR, page 18

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Censor

Continued from page 16

Pentagon, which has been experimenting with censorship policies for years, may have finally come up with a system that controls the information it wants controlled and, at the same time, provides the press with so much other information that it looks silly when it demands more. A bad state of affairs for everyone because any military tends to want to omit as much bad news as possible.

During World War II and Korea, wartime correspondents were asked to wear military uniforms and copy was subjected to rigorous censorship. Vietnam broke that tradition. After some early restrictions, then-secretary of Defense Robert McNamara lifted censorship regulations, and correspondents, with some exceptions, were free to roam where they pleased and report as they liked.

The traumatization of the military caused by its belief that it was hounded from victory by an angry media should not be underestimated. The basic fact that the media were the messengers of the bad news that finally sapped American will to continue with the war is not disputed. But did it do so intentionally? And doesn't the public have the right to know the bad news?

Articles published in the official journals of the three branches of the armed services reveal a widespread belief that the media broke public will through unfair — sometimes intentionally unfair — news coverage. (The 1968 Tet offensive is the example most often cited by the military men writing these articles as proof of the press's traitorous intentions. Tet, they argue, was a military victory but was widely reported as a failure.)

Looking back through military journals since Vietnam, it is possible to trace the rise in the cult of censorship. More interesting, though, is to trace the emergence of a new justification for censorship — that it is what the press really wants and needs. A 1983 article for *Army Magazine* typical of the genre is called "The Case for Censorship: An Argument That It Helps, Not Hinders, Press in Field." The author, Major David Kiernan, argues that without official help, reporters in the field miss the big picture. Also, without censorship, officers and other important sources feel uncomfortable talking to reporters, so the journalists never really get the inside story.

Although the military had been building an internal consensus since Vietnam that censorship — and the more the better — would be good policy, it didn't test the theory in the real world until the 1983 invasion of Grenada. President Reagan, himself a big-city critic of Vietnam peace protesters and the coverage the media gave them in the 1970s, supported the Pentagon's request for a news blackout. No news people got onto the island until hours after the invasion. The outcry was immediate and furious. And, importantly, the blackout sustained itself because the adventure was questionable in both purpose and actual endeavor.

Congress joined the voices criticizing the military's handling of the issue and formed a commission headed by former general Winant Sidle to establish a system that would balance the military's tactical need for secrecy with the media's need to provide information.

The Sidle commission created the pool system — the basis for the censorship system in place today. The theory was that a select group of reporters from rotating media organizations (the pool) would be activated to cover invasions. It seemed like a good compromise until it was put into practice, during the Panama invasion, in 1989. Pool reporters arrived on the confused scene late, and what they were permitted to see or report was tightly controlled. It was such a fiasco that Pentagon spokesman Pete Williams apologized for the military's "incompetence" in handling the pool.

But the military was learning, evolving, and honing. The pool system in Riyadh is tight, but it is smarter than its predecessor. Pentagon briefings contain substantive information, so much so that one wonders if perhaps the military is not giving away too much. Generals have learned to couch goals in terms that allow them to be kept. Says chairman of the Joints Chiefs of Staff Colin Powell on the capture of Saddam Hussein, "The United States does not target heads of state." This, as opposed to Panama, where he promised to capture Noriega.

The military briefers are polite and reasonable people, never impatient. And they have this disarming way of admitting when something goes wrong before anyone can discover it. Our troops were hit by friendly fire; we are sorry. Hard to blame them, hard not to like them even. Moreover, their ingenuousness leaves the viewer with the sense that when things go wrong they tell us. Certainly, that is a dangerous and inaccurate impression.

The military is being aided in its campaign to limit information by the press's own sometimes-ridiculous behavior. When it became clear last fall that the United States planned to take action against Iraq for the invasion of Kuwait, every correspondent's fantasy of reporting from the front came to the fore. Every journalist, every hopeful journalist, and his brother clamored to be sent overseas so he could prove his worth under fire. It was an undignified sight. For many reporters it appeared to be a barely disguised play for personal advancement.

Then, in the nationally televised briefings from Saudi Arabia, reporters — some frustrated by their inability to independently confirm what they were being told and inherently distrustful of the system that was feeding them, and some just too young and inexperienced to know better (the result of every little paper and television station wanting its own correspondent) — were asking stupid questions. Questions that any layperson could predict should not be answered.

Saturday Night Live parodied the scenario beautifully in a skit wherein reporters asked a "military briefer" questions like "I understand there are passwords our troops on the front lines use. Could you give us some examples of those?"

CNN wanted to send a satellite truck with the first wave of ground troops so it could be the first network ever to cover a war live. Besides the obvious point that a firsthand view of a bloody ground war is the last thing the military wants, there were immediate security concerns that should have occurred to CNN. For example: what kind of information about troop location would it provide to Hussein? Satellite dishes give off signals that would make CNN correspondents, and the troops near them, easy targets.

More serious than some of the lack of common sense is the absence of a concerted effort on the part of the media to make a plausible case to the public for their role.

The *New York Times* is leading the battle in describing the ills of the situation. On February 12 it noted: "More than 1,000 journalists have been accredited to cover the war. Only 126 are in Pentagon pools, but even that figure is misleading. Many of those are photographers, camera operators, and technicians. . . . Some pool spots are occupied by reporters working for publications such as *Mirabella*, the monthly women's magazine, and *Stars and Stripes*, an authorized military publication."

To protest the system, some of the *Times*'s correspondents have been renting jeeps and attempting to view the troops without military escorts. However, many have been arrested, detained, or had their credentials revoked.

Walter Cronkite, former CBS anchor and the dean of network news, made a stab at bringing the media's needs into the public light at a Senate hearing on military censorship last week. His remarks about the pool system were reprinted in the February 24 issue of *Newsweek*: "An American citizen is entitled to ask, 'What are they trying to hide?' The answer might be casualties from shelling, collapsing morale, disaffection, insurrection, incompetent officers, poorly trained troops, malfunctioning equipment, widespread illness — who knows?"

Cronkite went on to say that the press had the responsibility to demand information to the point of "insolence." None of the senators seemed convinced.

The military's public-relations operators were routed in the last couple of battles, and consequently they worked to improve, to have the system work for them. Now they are running strong. The press, on the other hand, grew complacent about its status. The media had better re-group after Desert Storm if they want to retain their rights.

The irony here is that, of course, the military wants press coverage when things are going well. General Norman Schwarzkopf, not able to contain himself at the success of the start of the ground operation, stepped in front of the cameras, breaking Cheney's embargo himself. That merely adds fire to the press's argument that the military is silent only when there is nothing to brag about. It is exactly at those times when the public needs to know. ❑

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SUNNY JOE FACES THE FUTURE

by Sean Flynn

It's not really about revenge, Sunny Joe White says, no matter how much it looks like it.

Here's the set-up: on January 7, the week after his contract as program director at WXKS-FM, a/k/a KISS-108, expired, Sunny Joe finds out through a friend that he's been fired from the station he signed on the air 12 years ago. Worse yet, by the time he hears he's been dumped, the station has replaced him with his chief rival, a guy named Steve Rivers, who was program director at WZOU-FM.

Eight weeks later, Sunny Joe says he's very close to signing on with WZOU as a consultant for marketing and programming and as an on-air personality. He says he'll sue KISS to break a six-month no-compete clause in his contract if he has to. He might sue, too, for money he thinks KISS owes him. "I made that station a lot of money," he says. "I made [KISS owner] Richie Balsbaugh a lot of money. And they kicked me out the door without even a thank-you. . . . It's almost as if they wanted to cut my legs off, just let me die." He wants to deliver a "wake-up call" to let Balsbaugh and KISS management know they shouldn't have treated him so shabbily.

But it's not about revenge.

If it were, he says, he would have signed with 'ZOU a lot sooner. No, what this is really about is Sunny Joe White's love-hate relationship with radio. Twenty-two years after he first spoke through a radio-station microphone, he wants to remake radio in the image of the '60s, to get back to a time when music meant more than money.

A GRENADE OVER RADIOLAND

The day he was fired, it was as if a concussion grenade had exploded about 100 feet over Radioland. A shock wave rolled out through a phone-line-fax-line grapevine, stunning everyone in its path. Sunny Joe White, flashy and flamboyant, party pal of the stars, hip to an extreme, *Billboard* magazine's Programmer of the Year in 1985, the very architect of the KISS-108 sound . . . *fired?*

Partly, there was horror at the way the deed was done: half the city knew who his replacement was before Sunny Joe knew he'd been canned. There was awe at the brilliant business deal behind the move: KISS brass unloaded a program director who was making them nervous, replaced him with another hotshot from down the dial, and neutered 'ZOU in the process.

But largely, there was just shock. In an industry where most people change jobs the way outsiders change toothbrushes, Sunny Joe's dozen-year run at WXKS stood as astounding, almost legendary, endurance. Even though 'ZOU has been jousting with KISS in the Arbitron ratings over the past few years (in the fall ratings 'ZOU pulled in a 7.2, compared to KISS's 5.7 among listeners 12 and older), 'XKS, along with WBCN, stands as one of Boston's undisputed powerhouses. WXKS's success, in fact, earned Sunny Joe a national reputation as a funky music freak with a feel for picking the soon-to-be hits and a savant-like knack for turning out consistently hip, consistently profitable radio. With a passionate mix of local street savvy and Hollywood hype, he was the personality behind the programming at KISS, the glitz-and-glamour kid gliding easily between the parallel realms of broadcasting and show biz, shuffling business and pleasure and partying into one super-cool *attitude* on the airwaves.

Says one local radio executive: "It was almost like they suddenly decided they've got to put Mickey Mantle on the disabled list."

To be sure, the break-up was more complicated than that. Clashing egos and crashing styles and the millions of dollars that rode on both seem to have corroded the bond between Sunny Joe and KISS. The radio baby he'd help nurture from birth had grown into a media mega-monster that Sunny Joe was having trouble recognizing, a broadcast powerhouse that no longer needed this aging disco kid holding its hand. And for Sunny Joe, who'd played on the radio for 22 of his 37 years, it just wasn't so much fun anymore.

Hell, getting fired may have actually been a break for Sunny Joe. Other than being bitter at the way the end finally came, he hasn't been too distressed over it. Quite the opposite, he says: "It's almost like being released from a prison." In some ways, maybe KISS cut an umbilical cord he was too squeamish to snip by himself.

YOUNG AND RESTLESS

It wasn't often that Jerry Boulding would give up a whole day for some kid who came stumbling into the station with stars in his eyes. But this kid, the 16-year-old who'd come all the way from Charlotte, North Carolina, that summer day in 1970, was different. "He had that gleam," says Boulding, publisher of the international entertainment trade weekly *Urban Network*, who was then the program director at WWRL-AM, a black station in New York. "He had that 'I will not be denied' attitude."

Joe White's mother had always told him, "Sometimes it's good when people are crazy because then they don't know when they're doing crazy things." And here was her son doing something crazy: shopping his demo tapes all over New York, trying to land himself a big-time radio job. And why not? Back home he was already a star, having put in a year as the afternoon jock at WGIV, a black station he'd been hanging around for years. He'd started on-air in the fall of 1969, when he was just 15, playing gospel records at dawn on Sundays. A few months into that, the afternoon jock called in sick, and Sunny Joe stayed on to cover part of his shift. Child-labor laws forced him to sign off two hours later, but the program director had heard enough to give him a regular weekday-afternoon shift of his own.

For most high-school kids, just being on the radio, let alone getting paid $250 a week for it, would be just a hair or two shy of being a rock-and-roll star. *Everyone* thinks you're cool, *everyone* wants to be buddies with the DJ. But for Sunny Joe (a name he'd picked up so listeners wouldn't confuse his young voice with that of the woman jock, named Jo), this wasn't some kid fantasy. This was an obsession.

When he was a small boy, his father and brother would be outside doing something athletic (both are basketball and track coaches) and he'd be in his room, alone, pulling in signals from all over the country. Those were the last years of radio's great personality era, when jocks were still as much a part of the entertainment as the records. Sunny Joe was into the music (that was always his first love), but the voices, those faraway, faceless people who sometimes seemed as if they were talking right to him, making the music mean something — they were something else.

When he was a little older and working in a record store, he could see the awesome power those entertainers had over their listeners. "I mean, these guys held an audience in the palm of their hands, because they *entertained*," he says. "Not only could they entertain, they could sell. They could physically move a record out of the store. I know of days when the guys at the station would play a record . . . and those records would be out of the store by the end of the day. They'd play it three, four times an hour, and people were in there buying."

Between hanging out at the record store and the 'GIV studios, watching all the air personalities carry in their stacks of wax and listening to them beam out their platters and on-air patter, Sunny Joe got hooked bad. "Yeah," he thought, "sitting around playing records and drinking Pepsi; I could make a living out of this."

He was good at it, too. After lunch with Boulding that summer day in the Big Apple, he pestered the program director into giving his demo a listen. He wanted Boulding to tear it apart, tell him what he was doing wrong. Boulding couldn't. "Well," Boulding says now, "there wasn't anything wrong with it. It was just an excellent tape. I couldn't *find* anything wrong with it."

Still, it wasn't good enough to get him hired; virtually nothing will get a 16-year-old hired on-air at a New York radio sta-

See SUNNY JOE, page 22

OLD-TIME RELIGION

Sunny Joe White's tango with radio, Sunny Joe says, is the quintessential love affair — beneath all the layers of disgust and distaste, there's a fundamental affection. But from everything he says, he sounds an awful lot like a heartsick romantic about to stumble back into the whorehouse.

Partly there's some natural post-firing bitterness playing into Sunny Joe's critique of the pop-culture industry. There's also probably some of the cynicism that comes with age.

"What's happened to the music business is it's become 'The Music Business,' " he says. "The business has become a business of business, and the music could just as well be shoes."

It would be naive to pretend pop music ever *wasn't* a way for a few people to make a lot of money. But in the past 30 years, Sunny Joe says, money has become the overriding objective, to the point where none of the major players will risk a profitable return by going out on a limb with something new. Record companies, ever hungry for the next big hit, push artists who sound like the last big hit. Radio stations, ever fearful of a ratings dip, play the songs they know will guarantee them a given audience. And artists have learned how to milk the system, how to push the buttons that will assure a liftoff into stardom.

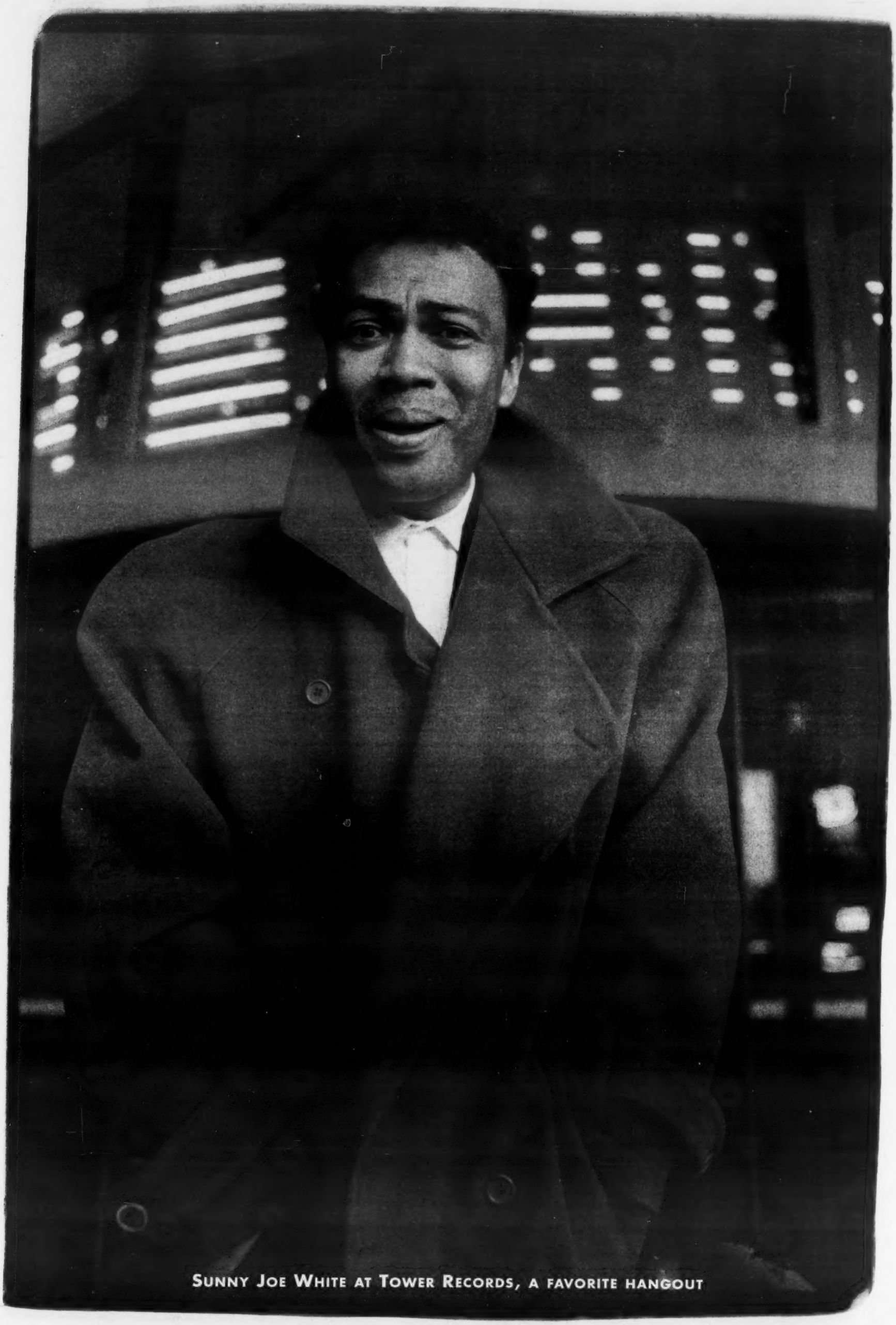
Essentially, Sunny Joe says, it's an industry — from the producers and programmers to the artists and listeners — that's forgotten its roots. In an age when debate rages over whether Madonna is a true feminist because she masturbates on stage, it seems easy to forget that Elvis's swivel hips were once deemed obscene. Sunny Joe remembers being at the first induction ceremony for the Rock and Roll Hall of Fame and seeing all the executives dressed in their highest finery, while honorees like Fats Domino and Jerry Lee Lewis looked like they'd rented their tuxes.

The irony, though, is that Sunny Joe himself is both a product and a promoter (albeit a reluctant one, he says) of that same industry. At KISS, the playlist he programmed included a heavy dose of the same music he criticizes — a result, he says, of the competitive need to give the public what it's getting from other stations. And in the two months he spent looking for work, he found that he, too, had become a commodity: "several radio stations and one record company" (he won't say which ones) were looking to hire Sunny Joe White the celebrity name, not Sunny Joe the radio programmer.

What he wants to do now, he says, is blend those two sides of the industry — the bottom-line needs with the creative wants — into one neat package, something he is credited with doing at KISS for 12 years.

"The city of Boston lacks the Woody Allen radio station," he says. "And I'm going to be in the Woody Allen mode. I may not be number one every time, but I will consistently make money. And that's what KISS did — it consistently made money."

— SF



SUNNY JOE WHITE AT TOWER RECORDS, A FAVORITE HANGOUT

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Photographs by Joel Coblenz

an interview with Isabel Allende by Henry "In The Hub" Santoro and Robert Birnbaum

Sunny Joe

Continued from page 20

tion. So Sunny Joe went back to Charlotte and finished out his high-school career. In 1972, fresh from graduation, his father told him to make his choice, college or career. Sunny Joe chose career.

THE EARLY YEARS

His first move was to a black station in St. Louis, Gateway to the West, a Top 10 market. Hated it. With a passion. "Not enough gateway in the world for me." Spent six, maybe seven months there, looking for a job somewhere else the whole time.

He finally landed one when a program director — PD, in the lingo — from WHAT-AM, in Philadelphia, who happened to be in town, heard Sunny Joe and another jock on the air. He liked them both so much he hired them away on the spot. By 1973, Sunny Joe was in the City of Brotherly Love.

What a scene. The second wave of the Philly sound was just starting to swell, and this boy from Charlotte splashed right into its crest. The O'Jays, the Spinners, Harold Melvin and the Blue Notes — happenin'. "There was a show almost every night," he says. "And if there wasn't a show, there was Elton John recording with Thom Bell at Sigma [Sound, a studio], Aretha recording at Sigma. And any of the DJs, were, you know, always welcome to come around the studio. It was *such* a hot time. I mean, it was like the city was just cranking with music, and you were a part of it, we were a part of it, all the announcers."

Those were heady days. Nineteen years old and watching Elton jam in the studio. Hauling down $800, $900 a week and blowing it all. Living in a high-rise pad the station manager had to co-sign for because the tenant was too young to be trusted. Partying every other night in New York City, slipping into clubs with a fake ID. "It's a good thing I didn't drink or do drugs back then," Sunny Joe says, "or I could've gotten lost *real* young."

He blew it eventually. Fourth of July weekend 1973, and the adolescent Sunny Joe had grown too big for his britches. The PD was going out of town for the holiday, and he left explicit instructions for the air staff: don't put listener requests on the air. "I wanted to win," Sunny Joe says. "I wanted to be the big jock in the city . . . and I figured, 'Oh well, he's out of town, he'll never know the difference.' So I put calls on the air for four hours."

Next morning, the boss called him into the office and played back a tape from Sunny's shift. Then he handed him a check and showed him the door.

Within hours of getting the boot in Philly, Sunny Joe had an offer to come to Boston. WILD, a black daytime-only AM station, was looking for a morning man and was willing to take the kid on. "I could only think of the Cape," Sunny Joe says. "Small and just so, so . . . *Kennedys.*

He turned down the offer and returned to Charlotte, broke. But after two months of living at home, bumming cash from his father, and getting hassled about college, Boston didn't look so bad, even if it was a couple of notches down the market totem pole from Philly. With no other offers coming in, he finally broke down, boarded a train north, and checked into the Lenox Hotel, straight across from WILD's Boylston Street studios.

Sunny Joe was "probably the best thing that ever happened to 'ILD," says Ken Hudson, a former general manager at the station who's now vice-president of the Boston Celtics. In the days just prior to Sunny's arrival, 'ILD, like most radio stations targeting the black community, was, well, really black. It was as if a color line had been drawn on the dial: all these signals are for white folks, and this one here is for black folks. Just like the Federal Communications Commission likes 'em, it was a true community-service station, a daytime-only AM frequency that *had* to have a talk show every day and then *had* to play gospel immediately after. "And if you didn't have those programs," says Hudson, "the community folks came after you."

But Sunny Joe, from all accounts, didn't care much for the color bar. "Sunny Joe kind of caught the fact that . . . there was Top 40 and then there was 'black' radio," says Joe McEwen, a longtime friend who's now vice-president of Artists and Repertoire for Sire Records. "And he really had a vision of radio that was less racial but still encompassing the needs of black people — kind of like less ghettoized."

Back in those days, the funky, urban beat that would eventually be prostituted into that Bee Gees/Travolta/mass-market thing called disco was just starting to click in the dance halls. The club jocks were some of the best in the country, devotees of a party craft who ruled over their dance floors like jolly old despots making merry in their kingdoms. And Sunny Joe White, new kid in town, was about to spread the revolution to the radio.

Through four years at 'ILD, moving up to music director and then program director, Sunny Joe would go out to the clubs at night and see all these white people dancing to music that was being pigeonholed onto black stations. This was *hot* music, he says, music that belonged on the radio, radio that white people listened to. He'd listen hard to the tunes club jocks were breaking out for the first time, and then scramble to get a copy and slap it on the air.

Like that wild streak back in early 1974, when he heard the Hues Corporation's "Rock the Boat" thumping across a club floor. Bam, on the air, it's a hit. A couple days later, he hears George McCrae's "Rock Your Baby." Bam, another hit. Both cuts eventually peaked at number one on the national charts.

"We were just like cranking it out," Sunny Joe says. "It was a *hot* station. . . . Basically, what was happening was there was this huge audience for a certain type of music and there was no station playing it. And the programmers at these stations had decided that, you know, black music wouldn't work in Boston, no matter what. That was the mentality then: black records don't work in Boston. We knew better, I knew better."

Did it work? Probably, though it's hard to say for sure. WILD has never been a ratings powerhouse, but Hudson, Sunny, and others who remember those days say the station's white audience started to swell. The black man programming the black station was giving white listeners — and certainly black listeners as well — what they wanted to hear.

That, too, has been part of the wonder of Sunny. He is, after all, a black man running in the highest circles of a lily-white business. The fact that he's doing it in a city notorious for its racial tension only makes it more peculiar.

But Sunny Joe hardly mentions it. It's not as if he sees himself as having conquered a color barrier; he just walked right through it, never even saw it. In a five-hour interview, race comes up only briefly, when he's explaining that he was never tempted with payola because he didn't want every future black PD shackled with his rep. But that's it. Only when the question is put squarely in front of him does he address it at any length, and then he still breezes through it.

"Being black just didn't faze me," he says. "And it certainly didn't stop me, and I certainly wasn't going to let anyone else stop me because I was black. It's just not an issue with me."

THE BIRTH OF KISS

It wasn't, apparently, an issue with Richie Balsbaugh, either.

When Sunny Joe was firmly in control of the air product at 'ILD, Balsbaugh was a young whiz-kid radio executive, a cocksure former salesman for Scott Paper who sported a long raccoon coat and a green Saab. At the time, he was a VP for Knight Quality Group Stations, a broadcast outfit with stations scattered across New England, and an office one floor up from 'ILD.

He and Sunny Joe became friendly over the years, sharing a love for soul and rhythm-and-blues, sometimes turning each other on to a certain record. When the Arbitron ratings came out, Sunny Joe would bug Balsbaugh for a copy, since 'ILD didn't subscribe. It wasn't a close relationship then, more one of professional camaraderie.

One day in early 1979, Balsbaugh came to Sunny Joe and, out of the blue, asked him to quit 'ILD. "I've got a job for you," he said, "I can't tell you where. I can tell you it's going to be an FM, it's going to be disco, and I want you to be my program director."

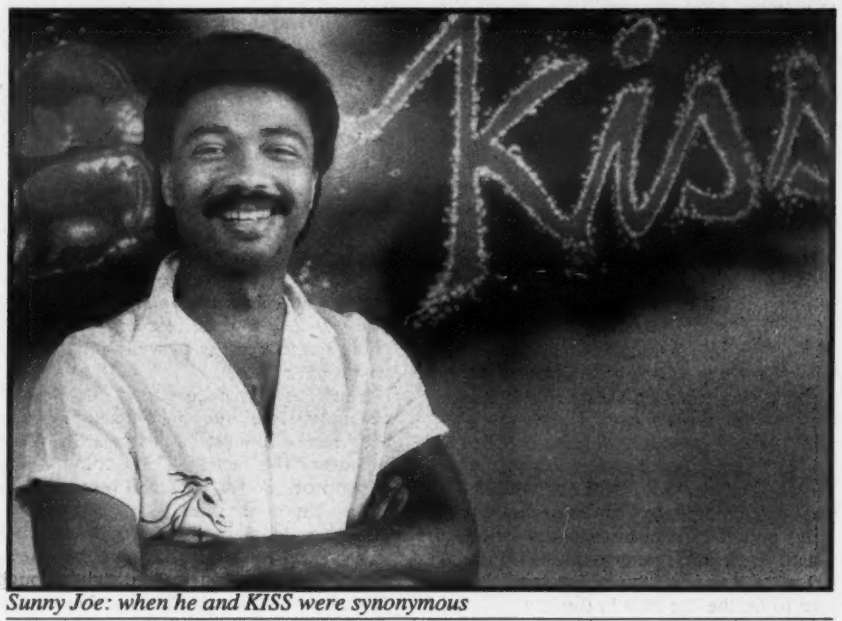
He asked Sunny Joe how much he was making; 15k, with a trade deal that got him free meals at the Polynesian joint downstairs. Balsbaugh pitched him $25,000, with a potential for five grand in bonuses. "From my meetings with him," Balsbaugh says, "I realized he was a bright young guy who just needed an opportunity. And, lo and behold, I had one."

Balsbaugh had just signed on with

another radio group that was putting him in charge of WWEL, a bottom-feeder "beautiful music" station in a cheesy brick shack in Medford. With the boss's money — and a lot of it — to blow, Balsbaugh's mission was to turn that ratings bomb into a winner. On blind faith alone, Sunny Joe quit 'ILD.

According to those in the industry, it's almost a magic Balsbaugh has, this spell he can cast that, as Mary Cashman (the former sales manager at KISS who's now the general manager of WBOS-FM) puts it, "gathers people up into his excitement and makes them believers." To hear the people who were there in the early days tell it, that magic was virtually woven right into the very fabric of the fledgling KISS-108. The key ("the one-two punch that was incredible," says former music director Joey Carvello) was Sunny's laying out the programming that made the KISS sound cool and Balsbaugh's throwing around the money that put that cool right in the public's face. The station owner, Balsbaugh says, "believed in going into a market and just buying everything — buses, billboards, TV — everything. . . . It was probably the biggest marketing splash ever for a radio station in Boston."

At midnight on January 15, 1979, the beautiful music was killed, and Sunny Joe White introduced Boston's brand-new, let's-party disco radio station. Within months, KISS was topping WBOS, then the city's other disco station, in the ratings.



Sunny Joe: when he and KISS were synonymous

MICHAEL GRECCO

Twelve years later, settled into its solid contemporary-hits format, it's still holding steady near the top.

Not that it was all roses in the beginning. Right off the bat, they had to stomp down the "black station" rep being foisted on them from some quarters, a label that can cost millions in billings in a market with a relatively small black audience. It's not that they didn't want a black audience; it's just that they couldn't afford to be seen as having *only* black listeners.

And within a year or so of signing on as a disco dynamo, something really scary happened: all of a sudden, disco sucked. Rock-and-roll radio guys were blowing up dance tracks at Chicago's Comiskey Park. Jeff Wyatt, the PD at KPWR, in Los Angeles, who used to do the overnight shift at KISS, recalls the night two thugs in Def Leppard T-shirts showed up at the studio and started whacking away at the windows with hatchets. Disco wasn't a fad that was fading way; it was a crime that had to be beaten into submission.

"It threw us for more than a loop," says Sunny. "It threw us for a lot of ratings." They'd seen the ugly backlash coming and had tried to prepare for it, but now they were in a tricky spot: how to slide out of disco programming without losing their disco audience. Thus began what Sunny Joe calls the days of "creative searching" — fiddling to find the right mix, an era when KISS at times sounded schizophrenic, a little unsure of exactly what it was trying to put out.

Surely, the rise of the MTV age and the spasm of white dance bands from the United Kingdom in 1982 and '83 helped ease the transition from what KISS was, disco, to what it's become, an eclectic mix of Top 40. The fact that a number of other stations were abandoning the Top 40 format, in the process opening wide marketing holes for KISS, didn't hurt either. But no one doubts that much of KISS's success hinged on the flair Sunny Joe continued to bring to its programming.

"Bottom line," says Mike Murphy, a senior broadcast editor at *Hits* magazine, "he is Boston when you think of radio."

THE MAN WITH THE GOLDEN EAR

Sue O'Connell isn't sure exactly when it was, but she remembers thinking it was pretty weird. Sometime in the mid 1980s, when she was working as music director at KISS, Sunny Joe came in and told her to add some AC/DC to the nighttime playlist.

AC/DC?

Seems Sunny Joe had been stopped at a red light in Charlestown the night before when two Townies pulled up next to him, AC/DC blasting out of the stereo. One of them rolled down the window, yelled, "Hey, Sunny Joe! Listen to this!", and twisted the volume up even higher.

"He figured, if he was in Charlestown and these kids knew him," O'Connell recalls, "then he should play AC/DC for them at night."

That's just not how you're supposed to program a radio station these days. There are numbers to crunch and surveys to check and hits to track — high-tech, sure-shot methods to program Top 40 radio. And here's this guy taking advice from Townies.

But it's a style that's given Sunny Joe a heavy-duty reputation nationwide as an innovator, a radio programmer who takes chances, bends a few rules, keeps his ear to the ground in both Boston and Hollywood, and then slaps together a programming mix that is uniquely KISS. "KISS didn't just play music because they were following the lead of other people in the music industry," says Jerry Blair, who does national singles promotion for Columbia Records. "They played music because it was right for the radio station and right for Boston."

That's what *everyone* says about Sunny Joe and KISS. Ask enough people about Sunny Joe, in fact, and the responses get downright monotonous. Radio and recording are schmoozy, bullshitter businesses built on relationships, so no one is likely to say anything nasty about anybody on the record. But even privately, the reviews are glowing.

He's flamboyant. He's colorful. He has no mean side. He loves, really *loves*, music. He loves entertaining. Everyone likes him. Record executives like him. Radio executives like him. Managers like him. Cyndi Lauper likes him. Cher likes him. Donna Summer once said — in public, no less — that she'd do anything for him. "He's one of the few people in the music business who truly has a golden ear," says Mary Cashman. "And he's just got a feeling for the whole hipness and the hype of the music business."

What he tried to do, Sunny Joe says, is bring some of that early radio magic that left him so smitten out of the past and onto the air. The days of personality-driven radio are long gone, replaced by sterile formatting — set playlists, less chatter, more hits. These days, only morning-drive guys are supposed to have personalities. But at KISS, Sunny Joe wanted every shift to have a personality. He wanted KISS to have a personality. Sunny, in some ways, *was* KISS's personality.

"Pound for pound, KISS is the best personality station in the country," says Joey Carvello, the former music director at KISS, who's now director of dance music for Atlantic Records. "Pound for pound, the best. And Sunny Joe put that together.

See SUNNY JOE, page 24

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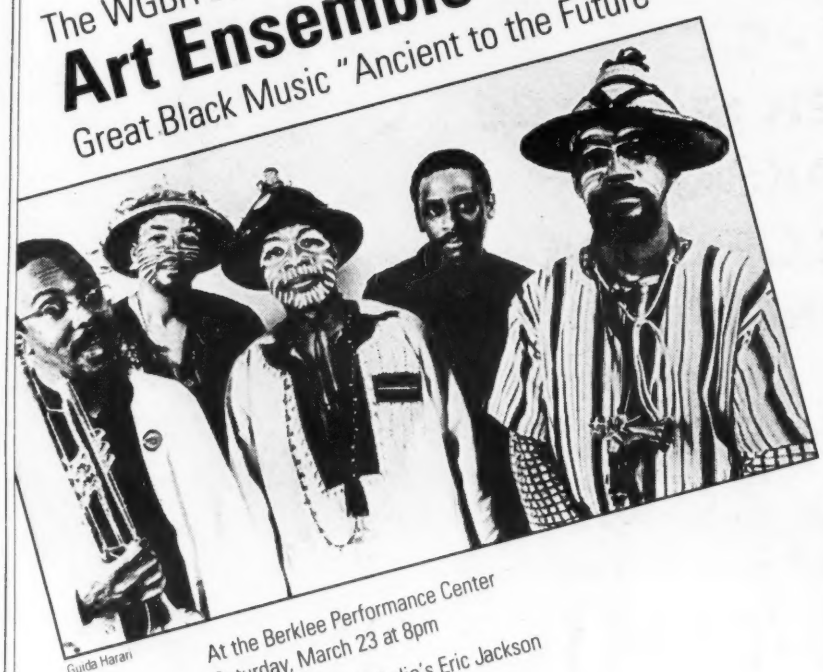

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Sunny Joe

Continued from page 23

That's why KISS works, that's why KISS can play the kind of music that they do. Record-company executives scratch their heads all day wondering how they can play the mishmash of music they do. But it's the personalities that drive it."

Certainly, Sunny Joe isn't claiming all the credit. KISS had, from most accounts, a strong team, from Balsbaugh on down. Much of the success, too, bloomed from the Hollywood hustle both Sunny Joe and Balsbaugh brought to the station. Jetting to the Grammys and the Oscars, palling around with Cher and Bette Midler — layers of glitz that made everyone oohh and aahh. The KISS parties that have become annual monster bashes at Great Woods (17.000 people last year) started out as little get-togethers for advertisers at one of the clubs on Landsdowne Street. "The advertisers started to look at us," Sunny Joe says, "and it was, 'Forget who's listening to them, I *love* these guys, they have great parties.' "

KISS was unusual, too, in the relationships it — and particularly Sunny Joe — cultivated with the record industry. "A lot of these programmers," says one local record promoter, "they're very nuts-and-bolts; you know, 'It's not showing up as a hit, so we're not going to play it.' " KISS, on the other hand, took a more congenial, let's-listen-to-what's-new approach. Turn Sunny Joe onto the right Liza Minnelli record or the latest Pia Zadora cut and he just might bite on it. Hit him early with a single you're trying to break out, and he'll give it a good listen.

"If it hits him, he moves on it," says David Wolff, who manages Cyndi Lauper. Back in 1983, he hit Sunny Joe with Lauper's "Girls Just Want To Have Fun." Sunny Joe (and a few other PDs across the country) moved on it. In 1984 it took off, leading to album sales of 4.5 million. "It took a few people to sort of raise their hands and say, 'I believe this is a hit record,' " Wolff says. "And Sunny Joe was one of those people."

The End of the Beginning

It wasn't as if Sunny Joe's departure from KISS was wholly unexpected, by any of the parties involved. But no one ever expected it to go down so shitty.

The final split was sort of like an iceberg tearing loose from a glacier: years of slow drifting toward the sea, and then one final, gut-wrenching fracture, a fast drop, and a huge splash. That part Sunny Joe and Balsbaugh agree on. They just differ on whether the ice was pushed or if it jumped.

The agreed-upon history is that KISS grew up fast and big. In 1982, Balsbaugh bought out the original owner. (Other staffers, including Sunny, also have a piece of the property.) As Balsbaugh's holdings grew — he's owner of Pyramid Broadcasting, KISS's parent company, which now has 12 stations in seven markets — he was no longer the businessman/party boy with one station, one image, one set of books to look after; he was running all over the country trying to keep a huge, multi-limbed corporation up and running. In 1986 Balsbaugh hired John Madison, a former record executive described by friend and foe alike as a sober bottom-line man, to run KISS. Out, say a number of sources, were the party-hearty days; in was a careful eye toward fiscal stability.

Sunny Joe, meanwhile, was going through some changes of his own. Some were personal, like a cocaine habit that led to two stints in drug rehab. Others were professional, like his forays into recording (he cut a largely ignored single) and movies (a brief appearance in *Eddie and the Cruisers II*) — "That pattern," he says, "of always outdoing your last thing." But at the same time, he was trying to hold on to that old thing, the early crazy-kids-on-the-radio mindset that had given birth to 'XKS a dozen years earlier. Only trouble was, he wasn't dealing with the head crazy kid anymore. With Madison now serving as Pyramid's VP for broadcasting, there are two layers of station managers between Sunny Joe and Balsbaugh.

From Sunny Joe's perspective, Balsbaugh wasn't drifting away from just him; he was slipping away from KISS altogether. As Pyramid kept rising, Sunny Joe says, the man in charge was losing sight of how the cornerstone had been laid. Worse yet, he'd turned KISS over to people — "corporate-guided and corporate-misguided" — who were working from a set of blueprints entirely different from the ones Balsbaugh had originally drawn. "The people that came in," he says, "I don't think understood, or still understand, his original goal."

Unable to deal directly with Balsbaugh anymore, Sunny Joe says, the conflicts between him and money-minded management started. "They asked me to fire people and I wouldn't," he says. "They asked me to do things, and I told them, 'Fire me, you know, and you can do what you want to.' It got to be probably this crazy power thing . . . between me, Richie, and the corporation, because the corporation cut back at every radio station and I wouldn't let them touch KISS."

Yet Balsbaugh, to some degree, must have felt like a parent who leaves town for a few days and wonders if he'll return to discover his goofy kid has wrecked the Mercedes. It's not difficult to understand why Balsbaugh might have been a little edgy about Sunny Joe. Entrusting the flagship station to a PD who's started dabbling in singing and acting, has been in and out of drug rehab, and cheeses off his bosses could make any broadcast CEO nervous, no matter how good the guy is.

"Listen," Balsbaugh says, "I'm all for letting people let their creative juices flow, but when I'm the person who's the main supporter of them, or the person who's really paying the bill, I just want to make sure things are taken care of."

Says Sunny: "When you hate the fact that you can't control the person that's leading your radio station, then it's time to mess with success."

That was the backdrop leading to the final break. After negotiating through the fall, KISS made Sunny Joe an offer on December 1. Sunny Joe, miffed at what he says was management foot-dragging and weary of the perpetual clashes, never responded, partly because he wasn't sure if he even wanted to stay on at KISS. He didn't want to quit, really, but he did want to meet again with Richie, one-on-one, to "see where his head was at."

That meeting never took place. Instead, Balsbaugh says, rumors filtered back to him that his prize PD was shopping around for other work. (Sunny Joe says he wasn't.) On December 26 those rumors became more urgent, Balsbaugh says, when *Boston Herald* radio writer Dean Johnson reported that one of local radio's hot topics was whether Sunny Joe and KISS would be parting, suggesting that either KISS might not want or be able to afford him, or that Sunny Joe may "decide he needs a new challenge." It was then that KISS made its move for Steve Rivers.

"I kind of had to do a U-turn and cover my rear end," Balsbaugh says. "You know, I can lead a horse to water, but I can't make him drink it. And here it was, it just suddenly hit me, that I thought it was always going to be Richie and Sunny Joe and the rest of the group and here maybe Sunny Joe didn't want it that way."

But even Balsbaugh admits that KISS can never be what it was 12 years ago. And as far as Sunny Joe and his friends are concerned, his firing is proof alone that a lot of things at KISS have changed.

Indeed, the way in which he was canned — finding out through a friend after the new guy had already been hired — was widely seen as a thoroughly classless move, even if it wasn't intentional. "Gross disrespect," says one West Coast radio executive. "The way they did this thing typifies KISS," says Mary Cashman. "No one at the station had the courtesy to tell him he was fired after 12 years, and that just typifies who they are and what they've become."

There aren't, however, any real losers in any of this. Like any radio station, KISS's future will never be guaranteed, but there's no question that it's brought on a top-quality PD. He may be Sunny Joe's stylistic opposite, but Rivers has a solid reputation as a killer Top 40 programmer.

For Sunny Joe's part, within two weeks of losing his post at KISS he already had a slew of job offers, including the one from 'ZOU. In the meantime, he has a couple of personal projects to keep him busy, including a syndicated radio show and an album to follow up his single. He's even working on a documentary on the early disco years. He's convinced it will be a hit.

"It's also giving me a chance to relive some of the early days of KISS, and it's putting things in a perspective, or in a light, where I can maybe understand how everything got here," he says. "And that's good for me, because I need to kind of look back and leave it there. And move on." ❑

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Quote

Continued from page 3

message must have affected Governor Ed King, who eventually sprang Corsetti from the hoosegow.)

The *Globe*'s Charlie Radin needed the SJC to save him from a bread-and-water diet. In April 1982, Radin cited City Hall sources in a story that revealed that former Boston licensing chief Richard Sinnott was seeking a disability pension because of the stress involved in attending a licensing-board meeting and two rock concerts as the "city censor." Sinnott sued the city for right-of-privacy violations and tried to force Radin to disclose his City Hall sources. In 1988, after a six-year case with more plot twists than *Twin Peaks* (at one point, when jail seemed imminent, Radin had to gently tell his five-year-old, "I might not be home that night"), the SJC concurred with a Superior Court judge who had declared that Sinnott's fishing expedition was outweighed by "the public interest in protecting the free flow of information."

"The Radin case is really the one that is most favorable" to protection of First Amendment rights, says *Boston Herald* attorney Bob Dushman, who represents Mangan.

Why no law

The reason the courts got into the act is simple: the sages in the State House never got their act together. For a time in the early '70s, shield legislation seemed at hand. But the usual petty political considerations conspired to thwart its passage. In 1971, a measure was defeated by only four votes, a loss one supporter attributed to backlash against the then-breaking Pentagon Papers story. A year later, another journalist-protection bill bit the dust after a series of legislator profiles in *Boston* magazine created an anti-media furor among our solons. During one crucial moment of House debate over a shield law in 1973, the appearance of Miss Massachusetts in the House chamber evoked a raucous ovation that disrupted a make-or-break speech by one of the measure's chief proponents, Representative Jim Segel.

It should not surprise anyone that, in those days, the Senate chairman of the legislature's joint Judiciary Committee — the crucial committee handling the shield-law legislation — was Billy Bulger, a press-basher from way back.

But historically, journalists themselves have been divided on the issue. Many of the proposed shield laws, for example, have been equivocal in their protections — something that rankles reporters who would rather have absolute protection or none at all. Then there is also the kind of macho ethic that suggests that reporters ought to be willing to endure jail for principle.

In the mid '80s, after appointing a study group (surprise, surprise) to look into a shield law, Governor Michael Dukakis asked the SJC to promulgate definite rules of reporter privilege. The court declined to accept the invitation. Among those that encouraged the court not to establish a shield law was the *Boston Globe*. (*Globe* spokesman Rick Gulla says the basic First Amendment protection against a measure abridging freedom of the press is stronger than any conceivable shield law.) "It was the only time," says Plante, who served on the governor's study group, "that Billy Bulger and the *Globe* were on the same side."

Ropeik and Mangan

There isn't any great expectation that the SJC, when it considers the appeal of Volterra's ruling, will actually create a bona fide shield law. But it is generally expected to affirm that ruling. "The Radin case says to me that the court on appeal will pretty much defer to lower-court decisions," says Dushman. And there is optimism that if that occurs, the message to the government will be loud and clear: hands off reporters' notebooks.

Still, Silverglate, who thinks Newman Flanagan proves the validity of Murphy's Law, won't discount the possibility of an even more positive outcome for the press now that the much-beleaguered DA has appealed. "Whether the SJC would go further and expand the shield law is highly speculative," he says. "But if there's any DA in the state who could be counted on to make bad laws for DA's, it's Newman Flanagan."

* * *

Obviously rankled by the growing gossip that the *National* is at death's door (the February 8 *Wall Street Journal* piece headlined TOUGH YEAR FOR DEFORD'S SPORTS DAILY is a prime example), head honcho Frank Deford — whose personal prestige is on the line — recently sent a rally-round-the-flag letter to his troops. "The expert insiders are now 0-for-276 in ugly rumors about *The National*," he wrote. "Authoritative tales of our demise are, really, getting a little boring, but since the doomsayers are obviously going to keep on spreading utterly false canards about us, I am hereby creating Rumor Central. Please have any rumormonger call me direct at 212-767-7410 and run the rumor by me personally. The most outlandish tales will earn *National* T-shirts."

These days, *National* columnist Steve Buckley can't go anywhere in the press box without five of his colleagues asking when the paper will fold. Upon receiving Deford's missive, he tacked it up in the press room of the Boston Garden during the Beanpot hockey tournament. "The whole idea was 'Stop bombarding me,' " says a semi-exasperated Buckley.

* * *

Finally, congratulations to Harry King, the longtime Globie who has just been named news director of the Monitor Channel. (Lest someone accuse me of brown-nosing, I'll disclose here my participation as a contributor on the Monitor's *One Norway Street* program.) The channel, part of the *Christian Science Monitor*'s growing media empire, is involved in a mega-ambitious undertaking that will culminate in what the organization says will be a 24-hour "news and public-affairs national cable service" slated to be unveiled in May of this year. Sounds like King's got his work cut out for him. ❑

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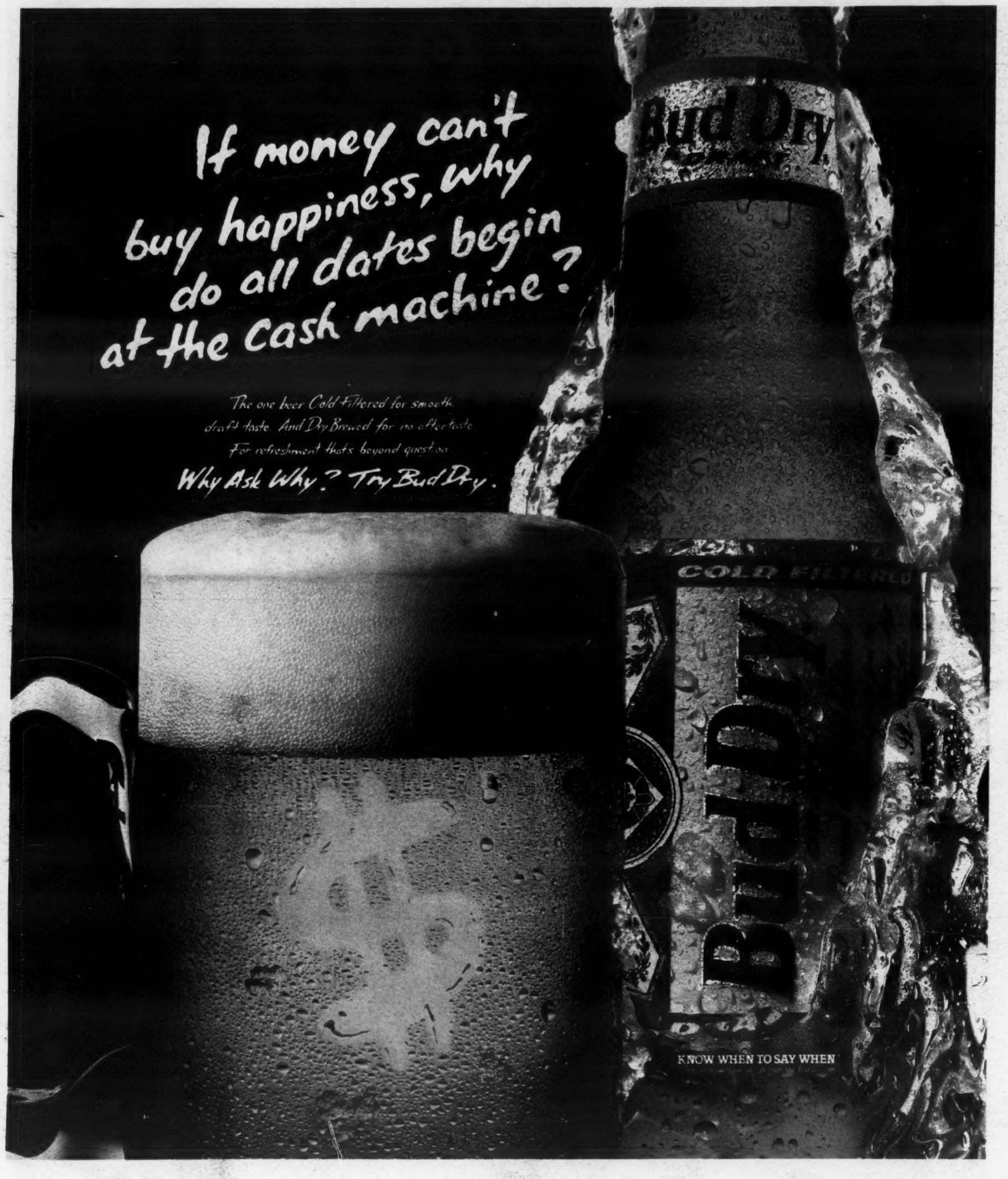
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THE BOSTON PHOENIX, SECTION TWO, MARCH 1, 1991

URBAN EYE

HUB OF INSECURITY

Why Bostonians are forever image-conscious, negative, defensive, and mixed-up about the city

BY MARK LEIBOVICH • PAGE 4

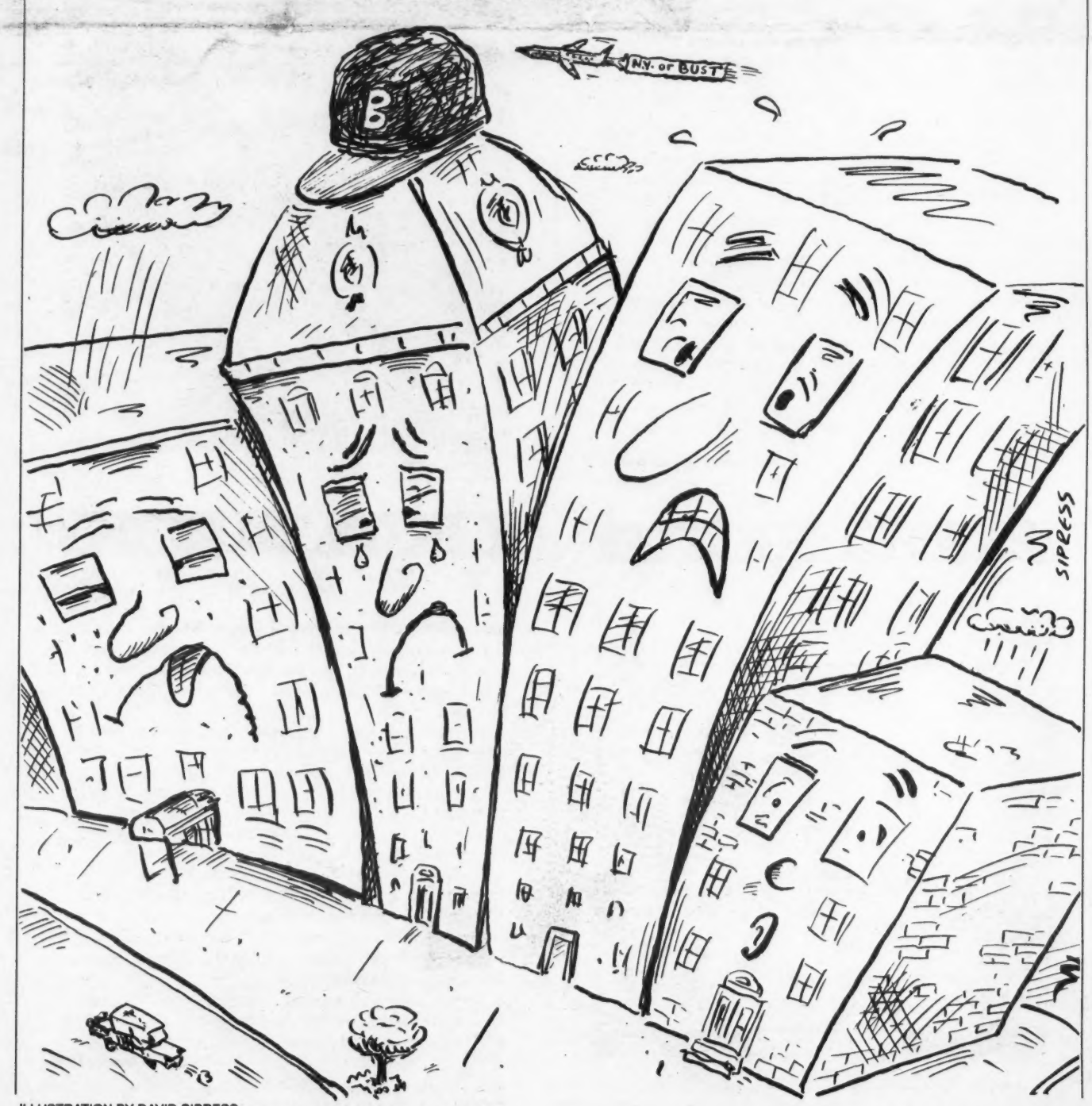

ILLUSTRATION BY DAVID SIPRESS

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WARDROBE ACCRUING

COOL CLOTHES FOR TOUGH TIMES, HOT STOCKINGS, AND THE DEATH OF DOC MARTENS
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THIS WEEK

SALES AT FILENE'S BASEMENT

The already-cheap gets even cheaper this week at the Basement. A store-wide Spring Fever Sale continues through Saturday, March 2, with special bargains on Saturday — a "big bra event" (not to be confused with a "big-bra event"), with bras slashed to $5.50, and a one-day sale featuring costume jewelry for $6 per piece. Then on Monday, March 3, the Basement offers women's brand-name and designer suits for just $69. Call 542-2011 for more information.

URBAN EYE

Boston's Bulletin Board

MARCH 1-7

Contributors:

Timothy Gower
Caroline Knapp
Mark Leibovich
Gail Mandel
Ketura Persellin
Gail Ross

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Professional papers

So, you have a midterm paper due tomorrow on *Père Goriot* as it reflects the picturization of French society in the late 1700s and early 1800s.

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(Disclaimer: really, is this what you're in college for? To have other people do your thinking and writing for you? Do your parents know that their hard-earned money is going to complete strangers in California? What would they think? Shame on you.)

To order a catalog, send $2 to Professional Papers, Inc., 10835 Santa Monica Boulevard (#201), Los Angeles, CA 90025. Or call 1-800-44PAGE1. The fax number is (213) 441-1609.

— Mark Leibovich

CHOWING FOR CHARITY

Larsen: celebrating for a cause

MICHAEL ROMANOS

Michela's benefit for Community Servings

The latest trend among local restaurants concerns neither food nor wine. These days, it's hip to be socially conscious and politically correct, and the vehicle of choice for magnanimous restaurateurs is Community Servings, an organization that provides food to homebound people with AIDS who don't have the strength to prepare their own meals. Maison Robert held a benefit for Community Servings in early January; dozens of local restaurants participated in a mammoth foodfest at Citi for the same purpose in February. This month, it's Michela's Restaurant in Cambridge.

Michela's benefit, scheduled for this Sunday, March 3, from 12:30 p.m. to 3:30 p.m., has a dual purpose: it's a fundraiser for Community Servings and a celebration of the restaurant's fifth anniversary. Owner Michela Larsen (who, incidentally, was instrumental in getting Community Servings off the ground back in January 1990) will be converting the place into a veritable Italian street festival for the day. Foods from virtually every Italian region will be represented. Gus Rancantore of Toscanini's Ice Cream in Cambridge will serve Italian gelato from an ice-cream cart, and a variety of musicians will be playing, from the Harvard Din and Tonics to the Don Alessi Trio, the strolling street band from the North End.

A $35 admission fee gets you all you can eat, and all proceeds benefit Community Servings. Michela hopes the event, and others like it, will inspire more restaurateurs to follow in her fundraising footsteps. Reservations are recommended.

Michela's Restaurant is located at One Athenaeum Street, Cambridge. For more information, call Marianne at Michela's at 225-2121, or contact Community Servings at 330-9630.

— Caroline Knapp

URBAN DIVERSION

TVs in the post office

A few days ago, patrons at the Kenmore Square post office learned that Billy Dee Williams is considered an accomplished painter and that his sister is a Jehovah's Witness. Was Billy in line? Heck, no, he was on TV, chatting it up on the *Regis and Kathie Lee* morning talk show.

TV in the post office? According to Postal Service spokesman Kevin Kelly, TVs and VCRs were installed in the lobbies of about 40 Boston post offices earlier this winter, ostensibly to play promotional videos and pitch postal products and services, such as Express Mail. But in reality, the units have degenerated into a way to entertain bored customers stuck in long lines. (Kelly says the queues at the Kenmore Square office are unusually long: "It's the students — they measure everything.") So does this bother the PO? When confronted with the news that at least one location had been tuned to talk shows, Kelly was unfazed. "There are only two or three videos that keep playing over and over, so if the customers say 'Lose the cassette,' I see no problem with that," he says. "I'm just glad they weren't watching *Debbie Does the Post Office Boys* or something like that."

— Timothy Gower

iN A PERFECT WORLD
NEIGHBORHOODS WOULD SET UP STREETCORNER STEAM TABLES FOR EFFICIENT LEFTOVERS DISTRIBUTION.
FOOD-SHARING STATION #3
by mimi coucher
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Berezka: your home for pickled beets

JEFF THIEBAUTH

SOVIET TREATS

Berezka International Food Store

The cosmopolitan corner of Brighton dominated by Marty's Liquors and Pizzeria Uno is also home to such institutions as India Royal and Via Brazil. Nearby is Berezka, a mostly Russian grocery store.

Stop here for fish roe, Russian-language videos and newspapers, and pickles aplenty — including carrots, hot cherry peppers, and beets, to name just a few. Other specialties are the sausages (customers line up for these) and preserves of fruits such as pear and plum, as well as boxes and tins of sweets. The Viennese wafers with cream-of-hazelnut paste and cocoa, for example, make a great bread-and-butter present when you want to be original and generous without spending very much. So do the assorted candies with Cyrillic writing on the wrappers. Or, for the more adventurous host, pick up a few dried fish. And fear not, the store's been open since 1982 and seems likely to weather the vicissitudes of Mr. Gorbachev's trade policy.

Berezka International Food Store, located at 1211 Comm Ave, in Allston, is open Monday through Saturday from 9 a.m. to 8 p.m. and on Sunday from 10 a.m. to 6 p.m. Call 787-2837.

— Ketura Persellin

BUY OF THE WEEK

Silver rings

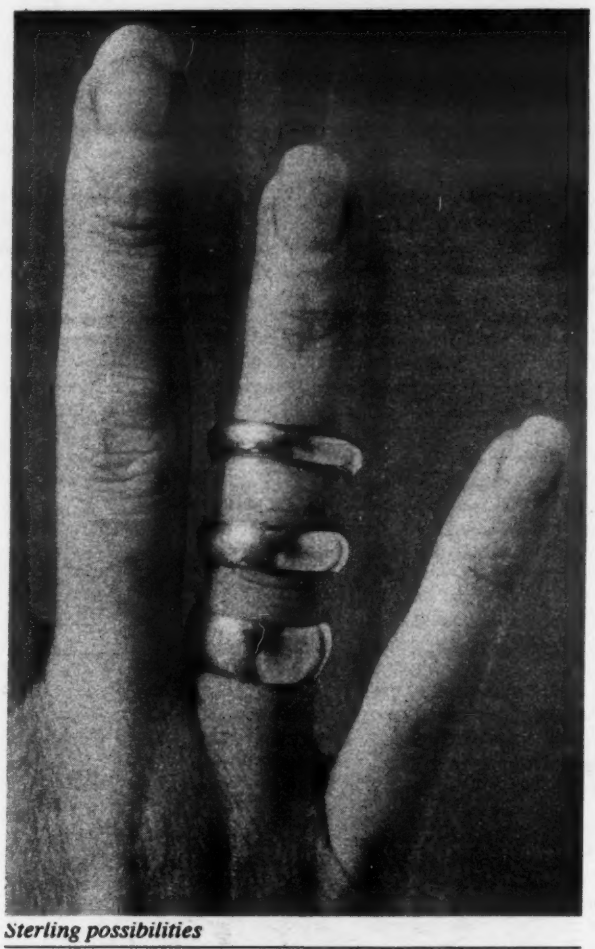
It's easy enough to find affordable jewelry for most parts of your body. Take earrings, for example: they're a dime a dozen — whether in the dressed-for-success gold-plated variety or the beaded-fringe-and-feather type — as are bracelets and most other body adornments. It's more difficult to unearth rings that aren't completely goofy (like plastic-clock rings, say) and that will still look good a year from now.

But we're not suggesting you lay out a few C-notes on a tiny, garnet-and-gold-filagree ring. Far from it — that wouldn't give you much fashion bang for your hard-earned buck. Which brings us to the subject of silver — sterling, that is. It's amazing how downright affordable it can be in small quantities. Rings are a case in point. But whether wide or narrow, they look best in bunches. And when piled on with abandon, silver bands reflect the spirit of spring's fashion outlook — make a statement, but keep it simple. They're also classic enough to look stylish years from now no matter what fashion dictates.

We found the best selection of sterling-silver rings in a range of widths and prices at Claudia's, on Newbury Street. They start at $8 for the thin variety and go up to $27 for wide bands.

Claudia's, located at 156 Newbury Street, Boston, is open Monday through Saturday from 10 a.m. to 6 p.m.; call 236-1987.

— Ketura Porsellin



Sterling possibilities

JEFF THIEBAUTH

READ OF THE WEEK

Opinion magazine

Arthur R. Kerr II and Martin S. Katcoff Jr. are two men with a lot of opinions — more than they need, at least for the time being. As the publishers of the Boston-based *Opinion* magazine, Kerr and Katcoff have created a forum where anyone with a viewpoint, a typewriter, and a grasp (however tentative) of the English language can sound off.

Last summer the two publishing novices (Kerr is a lawyer, Katcoff a bookkeeper) started taking out classified ads in Boston and New York papers asking "Do You Have An Opinion?" and instructing readers to send in their thoughts and ideas for use in a new publication. From the small flood of manuscripts they received, 26 have been reproduced in the first issue, and the essays' titles are a testament to the magazine's ideological eclecticism: "The True Confessions of a Racist" (a black writer explains that prejudice can be two-way street), "The Female Reporter" (Lisa Olson should have known better, according to this pontificator), "What Makes a Man Sexy" (a sense of humor, we are told), and "George Bush Is a Liar" (self-explanatory). Kerr and Katcoff can't pay you for your thoughts yet, but their new venture will free you from the burden of keeping your opinions to yourself.

A new issue of Opinion *is due in mid-March. To receive a free copy, or to submit a manuscript, write to 304 Newbury Street, Suite 308-A, Boston 02115. Several downtown bookstores also stock a limited number of free issues.*

— Timothy Gower

OUT THERE

What if women ruled the world

by Caroline Knapp

DAVID SIPRESS

Well, what *if* women ruled the world? Many women (myself included) tend to believe we'd make it a far kinder and gentler place than the likes of George Bush and Saddam Hussein ever could. And indeed, there are a number of arguments to support that. Women deal with problems differently than men do. We're less confrontational. More prone to talking things out, less obsessed with power, more focused on relationships. In short, more diplomatic. And by nature we're the sort of people who'd rather sit down and *discuss* our differences with other nations, not the sort of people who'd say, "Hey, let's go over there and kick a little butt."

So now, as the war enters its seventh week, it seems an apt time to wonder: wouldn't it be nice? Wouldn't we all feel a little safer?

I, for one, think we would. But I also wonder how some other aspects of women's natures might be manifested on the global political front. If two nations intensely disliked one another, for example, would they simply stop speaking instead of launching all-out war? Would petty jealousies and catfights erupt if, say, the queen of one country started moving in on someone else's king? Herewith, some scenarios for a world where women rule.

• • •

Scene: two female rulers at a formal dinner party.

Ruler A, who's the head of a large, industrialized nation: "Have you met the new prime minister of England yet? What a bitch!"

Ruler B, who's the president of a small Third World country: "I know! We were introduced at that global conference on the economy a few months ago, and she looked straight at me and said, 'So, how does it feel to rule such a tiny little nation?' I couldn't believe it!"

Ruler A: "I know. And I don't know *who* does her hair. It's an abomination."

Ruler B: "Isn't it? Jeez. By the way, where did you get those shoes? They're fabulous!"

• • •

Scene: telephone conversation between two rulers before a big summit meeting.

Ruler A: "So what are you planning to wear to this thing, anyway?"

Ruler B: "Oh, God, I have no idea. It's so impossible to plan for these kinds of things."

Ruler A: "I know. You'd think after all these years there would be some easy way to look authoritative and feminine at the same time, but it's still such a damn problem. I was thinking about my red suit, but it seems so . . . I don't know, so Nancy Reagan. It's the kind of thing that makes you wish you ruled India or something, so you could always just wear a sari."

Ruler B: "I know." (Sigh.)

• • •

Scene: telephone conversation between two rulers *after* a big summit meeting.

Ruler A: "Did you see that new finance minister from Switzerland?"

Ruler B: "Oooooooh! I know! Talk about *cute*!"

• • •

Scene: closed-door conference between two rulers in a palace.

Ruler A: "France, what's wrong?"

Ruler B: (Silence.)

Ruler A: "I mean it, France. What's wrong? You've barely said a word all morning."

Ruler B: (Looking up dolefully.) "Well, it's kind of hard to talk about . . . I guess, well, I guess I'm a little angry at you."

Ruler A: "Angry? Why?"

Ruler B: "Well, I guess I kind of feel like, taken for granted. I mean, I went to all that trouble to get my senate to authorize that huge grain shipment last summer, and you didn't even *call* me!"

Ruler A: "I did *too*! I must have called you five times! But that was back when you were just starting to see that new ambassador and you were never home! Remember?"

Ruler B: "Oh, please. You could have left a message with any number of people! You could have sent a thank-you note!"

Ruler A: "Well, did you send *me* a note when I authorized those emergency funds to you? After your economy took a nose dive? Did you? I mean, face facts, France — we're both very busy people! Stop being so *sensitive*!"

• • •

Scene: phone conversation between Ruler A (of above dialogue) and Ruler C.

Ruler A: "Listen, I'm sorry to bother you — I know how busy you are, but I've got to talk."

Ruler C: "What's up? You sound awful!"

Ruler A: "Well, I just got through an hour-long meeting with France, and she's driving me up a *tree*. I mean, I love her to death, but she can be such a pain!"

Ruler C: "Why? What happened?"

Ruler A: "Oh, I don't know. She got all bent out of shape because I didn't thank her fast enough for that grain shipment last summer. And when I *reminded* her that she all but disappeared when she started seeing that ambassador guy and wouldn't even return my phone calls —"

Ruler C: "They just broke up, did you know that?"

Ruler A: "Oh, really? I didn't know that. What happened?"

Ruler C: "I think he turned out to be a real jerk. I'm not sure what happened, but he met the prime minister of Japan or someone from some more powerful country, and he just dumped her."

Ruler A: "Oh, shit. I didn't realize that. Maybe that explains it."

Ruler C: "Yeah. Don't be too hard on her. I hear from Ireland that she's having a really hard time."

• • •

Scene: a cocktail party following a summit meeting.

Ruler A: "England! I haven't seen you in ages! You look great!"

Ruler B: (Kiss, kiss.) "Oh, you *too*! It's great to *see* you! How've you been?"

Ruler A: "Oh, don't ask. Exhausted. My goddamn parliament has been giving me an incredibly hard time lately, the economy is falling apart, I'm really annoyed with Japan over that trade thing, and I'm just, well, you know how it is."

Ruler B: "Yeah. You look really tired. Can you do anything to take care of yourself?"

Ruler A: "I wish. But I haven't even had time to get my nails done lately, let alone relax."

Ruler B: "Well, you really should, I mean it. Remember me last fall? After Congress defeated that bill I'd worked so hard on? I was falling apart. I couldn't take it anymore. So then West Germany called, and she set up three days for me at some terrific German spa, and I just *did* it. Spent 72 hours being totally pampered. It was great. You really should do something like that. Just get away."

Ruler A: "Yeah . . . maybe I could get Finland to come with me. I haven't spent any time with her lately. . . . You know, it's so important for me to have women friends when things get this frantic. If I couldn't talk to you guys, I'd probably end up declaring war all over the map!"

Ruler B: "I know. We'd all end up acting, I don't know, like men or something." ❑

HUB OF INSECURITY

Exploring Boston's love-hate relationship with itself

BY MARK LEIBOVICH • ILLUSTRATIONS BY DAVID SIPRESS

PREMISE: BOSTON is a world-class city with a lot to feel good about. It has character, history, recreation, ideas, *Cheers*, and the Celtics.

Don't buy the premise? Try telling it to a Bostonian you meet on the road. He'll preach his hometown's gospel until your ears are sore. And why not? We're talking the Hub of the Universe here.

But when this same Bostonian gets back inside Route 495, he sings a different tune, albeit at the same high volume: "This city is *boring*," he whines. "There's nothing to do after 11:30 at night, our taxes are too high, our deli sandwiches are too small, and the Sox can't win the big one." Then he goes home, looks in the mirror, and cries.

If you've lived here long enough, you've probably noticed that Bostonians have a classic love-hate relationship with their hometown: one minute they're taking civic boosterism to obnoxious new levels; the next minute they're practicing a harsh brand of civic abuse. What we have here is a textbook case of insecurity, a thirst for national approval combined with relentless self-criticism. What gives?

Now's as good a time as ever to probe the question. Times are tough, certainly. But the severe self-loathing experienced in the last two years as the Massachusetts Miracle crumbled seems to have abated. We're between eras. Dukakis is in Australia and no one knows quite what to make of Weld yet. We're not fixated on any heros or villains. Even Jerry Williams sounds bored.

We're also between seasons. Opening Day and the basketball and hockey playoffs are still weeks away, and the current *Zeitgeist* can be best described as a period of hunkering down. So it's time to take inventory, to take a good hard look at ourselves, and to explore the question that has puzzled our city's insiders and outsiders for decades: why is Boston so insecure about its place in the world? Why can't we just walk softly, carry a big stick, and feel good about what we have?

Some say Boston's identity crisis stems from its inbred Puritan sensibility, the sense that we're at once special and born to suffer. Others say our heavy ethnic make-up — the fact that we're a city of outsiders — makes us prone to self-consciousness. Or maybe it's just that the nation doesn't seem to be listening to us the way it did a century ago.

Then again, could it be our proximity to New York? Or our small size? Or should we blame it all on the Red Sox? Most thoughtful Bostonians have a few favorite theories to offer, and we've enlisted the help of several — insiders and outsiders, expatriates and transplants alike — to undertake a brief assessment of Boston's pathology. (By the way, although almost all those interviewed agreed that Boston is a bit of a basket case, they added that they genuinely love the city.) Here's a look at some popular theories.

THE BIG, ROTTEN APPLE THEORY

THE SPECTER OF NEW YORK has stalked Boston like a big, evil bully for decades. Packs of professionals — from journalists to artists to bankers to lawyers — have stopped off for a few years of seasoning in Boston before embarking on the four-hour trip south to "make it in New York." It's where people go to take their careers to the next level. And it's given Bostonians a perception that their city is a stepping stone, a "toy town." It's also given us a serious case of "Second City Syndrome." Chicago has one of these, too, but it wears the billing proudly on its big shoulders. We wear a chip on ours.

This was by far the most popular theory, though some, like Boston-based political consultant Dan Payne, are a bit skeptical, noting that New York is undergoing a public, psychic death, and that it's unworthy of comparison on any level these days. Yes, today's New York seems more defined by its crime, filth, hatred, and corruption than it does by its culture, cosmopolitanism, and overall eminence. But, says one longtime Bostonian of New York, "as long as it's there, and no matter how ugly it gets, New York is going to be our measuring stick." This has nothing to do with livability (Boston wins easily), manageability (Boston, hands down), charm (we've got plenty), or other relative measures of the city's attributes. This is a complex, pure and simple. It goes well beyond practical considerations.

It goes beyond proximity, too. "Boston and New York started out on equal footing in the early part of our history," says Howard Yezerski, owner of the Howard Yezerski Gallery on South Street. "We were the two major cities. But New York just kept on growing, sort of leaving us in the dust. New York's the mega-city now. That doesn't mean there's something wrong with us, though." Payne adds that big cities like Philadelphia and Baltimore are much closer to New York than we are, but they don't feel a need to compare themselves to New York. "They're just sort of big and gawky, and they are what they are, and they go on about their business," he says.

Not here. "Our city's consciousness depends on a constant assertion of second-rateness," says WBZ radio talk-show host David Brudnoy. "Sure we have a great symphony, but not like it used to be. We have a great public park, but it's not Central Park. If we could only feel happy about being second, we'd feel a whole lot better about ourselves."

And to be sure, New Yorkers aren't about to go out of their way to ease the pain. Len Berman, a native of Long Island who was the sports anchorman at Channel 4 from 1973 to 1979 before taking a job at New York's WNBC-TV, was astounded with Boston's obsession with the Big Apple. "It blew me away," he said. "No matter what happened, it was 'New York this, New York that.' " Berman then sticks the knife in a little deeper with his reading of New York's conventional wisdom on Boston: "Nice city, just like Philly. Great college town, too."

THE PRIVILEGED-CHILD THEORY

BOSTON'S PREOCCUPATION with New York is emblematic of a longstanding tradition of lofty visions and ideas. We're the City upon a Hill, the Athens of America, and the Hub of the Universe. We believe that the Spirit of Massachusetts is the Spirit of America. We have Great Expectations. And indeed, for a good part of our early history we were living up to them. "We had a big role in the Revolutionary War," says Anthony Lukas, author of *Common Ground*. "We had a big role in the abolitionist movement. We made our mark very early on."

"In the 19th century," adds Shaun O'Connell, author of the recently published *Imagining Boston: A Literary Landscape*, a literary history of Boston, "New York was obsessed with us."

But something happened on the way to the 21st century. The rest of the country caught up. The nation expanded, and industrial growth in other areas started shifting the balance of influence south and west. We're also out of step with national ideals — we're a city of brains, science, and technology in a country that today worships money, power, and beauty. Ever wonder why so many of your friends daydream about packing up and moving to LA?

Add to that some of the low points in our more recent past and the insecurity intensifies. Our 20th-century history has been marked by a series of sordid, nationally known — and widely publicized — disgraces. Sacco and Vanzetti. The Brinks Robbery. The Boston Strangler. Busing. Charles Stuart. There are only nine years left in the century, and it doesn't look like this one's going to measure up to the last one. "Boston is in need of a new history,"

concluded Boston historian Thomas N. Brown in a December 1985 article in the *Boston Sunday Globe*. "The old one — handed down from the 19th century — is more trouble than it is worth."

Indeed, many theorists speak of Boston's Great Expectations as more a burden than a blessing. "We were the 'Athens,' " says Lukas. "But now what are we? There's a sense of a lost past around Boston today. The city has a way of being very hard on itself." And seriously, look what the city has been offering the rest of the nation in recent years: can't we produce better than John Silber and the New Kids?

But the dream persists. So what if we have the highest unemployment rate of any industrial state, the highest income tax, and the lowest bond rating? "Things are looking up," says Republican consultant Charlie Manning, "because this year's *Sports Illustrated* swimsuit-issue cover girl is from Sudbury." (He's kidding.)

But we do have this insatiable craving to see our name in lights, so much so that an outsider might read us as downright hypocritical. One week, we talk up the fact that our congressional delegation unanimously voted against the use of force in the Persian Gulf; the next week, we beat our chests because the Patriot missile is made right here in Andover.

As folks who lack self-esteem are wont to do, we also rely excessively on the judgment of outsiders. When a candidate comes forward to run for governor, we ask, "Can he carry our banner nationally?" Two of the most euphoric periods in modern Boston history were Michael Dukakis's primary march in 1988 and John F. Kennedy's presidency in the early '60s. We were vindicated. People were listening to us. And we were going to show them the way. "You can trace that hubris back to the early days," says local political consultant Tom Kiley.

We're easily swayed by notions of Camelot, like JFK's Camelot vision, Dukakis's Camelot Miracle Land, and Chuck and Carol Stuart's Camelot marriage. But the more air there is in the balloon, we've found, the easier it is to pop.

And when the balloon pops, severe trauma sets in. We take our losses hard, and we're prone to a brand of scapegoating that borders on cannibalism. Hell hath no fury like the Bostonian whose home has been disgraced nationally. Just ask Dukakis and Bill Buckner.

"The fact is that Boston carries a lot of weight across the country," say Barry Crimmins, a locally based satirist. "The problem is we expect to be the best, and when we don't measure up we freak out a little, and there's a backlash."

Lukas leaves us with a little perspective. "People from Idaho have a great pride in their cities and towns, too," he says. "It's just that they measure their pride in terms of getting a Holiday Inn with a revolving roof."

The Outpost Theory

THERE'S NO PLACE like Boston. And not just in the sense that we drive like maniacs, talk funny, and can't arrive on a citywide consensus on the difference between milkshakes and frappes. It goes beyond inane weather patterns, screwy street layouts, and characters like Dapper O'Neil. Really. There is *no place like Boston*. "Boston," said one woman shortly after moving here, "is just different." She meant it in sort of a social and spiritual sense. She meant it in the same way George Bush meant it in the 1988 campaign. We're not like the rest of America. We are, as Bush implied, "out there, out of the mainstream."

Our distinctiveness was once a source of pride. In the aftermath of Watergate, we were quick to remind the world, "Don't blame us, we're from Massachusetts." But now we're not so sure. Is yesterday's "City upon a Hill" today's great American outpost? Are yesterday's big ideas today's brand of outmoded liberalism? Thirty years ago, a Texan would bow at our feet and ask us about John F. Kennedy. Today, he'd laugh in our face and make a snide remark about Ted ("that damned liberal") and Chappaquiddick.

Not that this should bother us. We've always staked claim to a higher sensibility than some backward Texas Bubba anyway. But the truth is, it does bother us. And it hurts when James Baker calls us "the People's Republic of Massachusetts," proud as we're alleged to be of our liberal traditions. Face facts — the rest of the nation doesn't think liberalism is such a good idea these days. "In recent years," says Kiley, "we've started thinking that maybe we're the caboose and not the engine."

In fact, Bostonians these days are exceptionally ambivalent about the city's liberal reputation, something that came across most clearly during John Silber's almost-successful run for governor last fall. Despite his abrasive, Neanderthal tendencies, there was something appealing about all that hard-edged Lone Star testosterone. It was so . . . so un-Brookline (even if he does live there). And for good or ill, a lot of people around here felt invigorated by Silber's so-called shockers, however offensive they might have been to blacks, women, and the elderly. They resonated with our less tolerant, more conservative sides, with the madder-than-hell instincts that lead us to fight issues like taxes and seatbelts as if we were protecting our own children — and with the side of us that rarely, if ever, gets national play. We might make fun of Bubba, but there's more than a little bit of Texas in our state. We wanted Silber to get the word out.

True, liberalism may make a comeback, but for the moment the Spirit of Massachusetts is seen as outdated, out of step, and counter to the Spirit of America, even if we did elect a Republican governor. Moreover, the sense that we live in an outpost makes us all the more defensive and self-conscious, harsh and unforgiving. It shows when we get behind the wheel of a car. "The most aggressive drivers in the world," says Howard Yezerski, "are in Israel and in Boston, two places that see themselves as being under siege."

"Everything started here," says Ralph Whitehead, a professor of journalism at UMass-Amherst, "but the nation's frontier has moved westward. That's where the idealists go now." And the Boston ideal becomes more and more anachronistic. No, don't throw up a fence around the city and make a museum out of us just yet. But have you noticed how so many college students come through town and treat us like props? They carry on on the T as if we're invisible. It leaves us with a sense of towering isolationism.

We celebrate it, and we're ashamed of it. But the fact is, much of America, including those in power, think we're "out of the mainstream." We might have the best brain in the classroom. But we've been playing alone in the schoolyard for years. And it's made us wonder.

The Small-Town Theory

Boston, simply put, is a small town. It's possible to walk most of the downtown area in a few hours. This is a source of great convenience to everybody. It's a source of great admiration among tourists. It's one of the city's best qualities.

Or is it?

"The small-town nature of the city," says Anthony Lukas, "can sink a narrow worldview into people." Indeed. Think of some of the more familiar refrains against the area: we're provincial, we're parochial, we're suspicious of outsiders. Questions like where you live and where you come from count for a lot around here. And we take our reputation personally. All of these are familiar small-town qualities. Heck, most small towns are self-conscious. But most small towns don't have such lofty visions or expectations. It's a volatile mix.

And most small towns don't have so many people packed into such a tight radius. There are three million people living inside Route 128, and five million inside 495. Boston is one of the only major cities in the country that is also a state capital. It's the political center as well as the educational center (if you count Cambridge with it), business center, cultural center, and media center. "All that going on in a very small geographic radius," says one New York transplant, "breeds an insularity in these parts that borders on claustrophobia."

Which in turn breeds a remarkable penchant for self-absorption. The headline in the *Not The Boston Globe* parody of about a decade back, "Hub Man Dies In Nuclear Blast," has become a classic symbol of our insular nature. And we tend to see our destiny through a peculiarly myopic lens. For instance, a recent poll conducted by Marttila & Kiley for the Massachusetts Hospital Association shows that Bay Staters define the recent economic downturn as a local phenomenon rather than as a product of larger economic forces. Fifty-seven percent of all residents think the policies of state government are the most important factor affecting the Massachusetts economy. Only 20 percent say the policies of the federal government have a greater impact on the state.

When a local sports team goes before a national TV audience, Bostonians are glued to the sets — our ratings top the national charts. But if the teams aren't from Boston, we couldn't care less — our ratings are dead last. But then, why should we watch the Chicago Bears versus the Detroit Lions? The result will not reflect on *us*.

We're vigilant. The microscope is always on. "We're more knowledgeable on state referendum issues than any state in the country," says Tom Kiley. Local athletes complain bitterly about being under constant media scrutiny. We wallow in our public insecurities. We're used to not having enough elbow room.

"It gets crowded around here sometimes," says Barry Crimmins, "and it can lead to a thoughtlessness. We forget that it's not loving to run a driver off the road or a politician or athlete out of town. People from Southie and people from Roxbury have to realize that we all live through the same snowstorms.

"Basically, I think Boston's a great place. But we need a better sense of ourselves. People need to get away more. If they went beyond the Cape, they'd get some perspective."

The Curse-of-the-Bambino Theory

WHEN HOWARD YEZERSKI, WHO was born in Argentina, was asked to explain Boston's inferiority complex, he was quick to respond: "It's the Curse of the Bambino. It's that simple."

The reference, of course, was to the Boston Red Sox' failure to win a World Series in the 73 years since Babe Ruth was sold to the New York Yankees for $125,000 to finance Sox owner Harry Frazee's staging of *No, No Nanette* in — you guessed it — New York. The term "Curse of the Bambino" was popularized in *Globe* sportswriter Dan Shaughnessy's 1990 book of the same name. But the idea that the Red Sox's failures are cosmically linked to our own notion of suffering has been around for years.

So which came first, the chicken or the egg? Did the Red Sox make us so self-conscious, or do they just reflect the city's dashed hopes? It's hard to say, but "Curse of the Bambino" theorists are quick to point out that the sale of Ruth to the Yankees coincides rather oddly with the advent of Boston's loss of influence and heightened self-consciousness. Just what was the Babe carrying in that suitcase, anyway?

In truth, we live in one of the most successful sports cities in the country. The Celtics have won a remarkable 16 NBA championships; the Bruins have made the playoffs for an amazing 22 consecutive seasons, the longest such streak in professional sports; and the Sox, though you wouldn't know it by listening to their jaded followers, have been one of the most successful baseball outfits in recent memory. They've finished with a winning record in 22 of the last 24 seasons, and have won the American League East three out of the last five years. But no one focuses on this, of course. The Sox' failure to win the big one has captured the local sports imagination like nothing else. Outsiders can't believe it.

"The city's capacity to bask in the Red Sox' pity," says one observer who rooted for the Red Sox until he moved here, "is unbelievable." He adds that our obsession offers more proof that we're out of step with the national karma. "Other Americans don't think of themselves as being cursed," he says. "They think of themselves as being blessed."

But if you think about it, in the local consciousness the Red Sox serve as the ideal vehicle for transference: they appeal to our Puritan and Irish-Catholic notions of suffering; they give us plenty of heroes (Babe Ruth, Ted Williams, and Carl Yastrzemski), but even more scapegoats (Harry Frazee, Johnny Pesky, Denny Galehouse, Jim Burton, Rich Gedman, and Buckner). They set us apart nationally; they take us to the edge of Camelot and then proceed to blow us away; they play in the smallest park in baseball; and their history is filled with heartbreaking losses to teams from . . . New York. It's no wonder the Sox set attendance records year after year. They're tailor-made for the kind of love-hate relationship we have with our city. How could an outsider possibly understand?

Barry Crimmins gets the last word: "This town is a lot more comfortable celebrating its failures than its successes. So in that sense Fenway Park is the perfect meeting place. All these fans should be together. It's a form of group therapy." ❑

CLOTHES ENCOUNTERS

compiled by Ketura Porsellin

COOL CLOTHES FOR BAD TIMES

How retailers are responding to the recession

Judy Armell, owner of Looks, a women's clothing shop in Cambridge, had planned to decorate her window around a resort theme. She's scratched that, though, in favor of a peace-and-love display with daisies. It's her way, she says, of responding to the prevailing mood.

That mood certainly doesn't seem to be upbeat, what with war in the Gulf and a recession at home. And that puts retailers in a particularly sensitive spot. Consumers are in no state, emotionally or financially, to think about shopping — something that may be reflected in the fact that store after store is advertising 50-to-75-percent-off sales or shutting its doors entirely.

So how are area retailers responding to the less frivolous atmosphere? And how are their inventories changing to suit the times? That depends on who you talk to.

Some establishments seem to feel immune to the economy. Says Susan Ratter, the Philadelphia-based creative director of stores for Urban Outfitters, "We haven't had a hard time at all. We primarily have students and young people who aren't immediately affected by the economy." Still, the store isn't being entirely cavalier — they pushed accessories during Christmas, which offer a good wardrobe bang for the buck, and merchandise manager John Hoffman says he's "making sure clothes are well priced, so customers can purchase things without laying out a lot of cash."

Current fashions are reflecting the times too. Ratter says that during severe economic recession, black has historically been very popular. Now, though, people "are definitely driven by colors." Pucci- and Mondrian-inspired fashions show up in stores everywhere. Neiman-Marcus's spring "viewpoint" includes brights like fuchsia, "cools" like turquoise and jade, and pastels like mint and mauve. Ratter sees "tremendous optimism" in the revival of '60s styles, too —perhaps when people are depressed by world events, they try to dress themselves, literally, out of the blues.

Bloomingdale's director of public relations, Alison Hunter, agrees: "In hard times, people buy bright and bold. For example, our dresses are '60s-inspired A-lines and trapezes."

Nor surprisingly, the times may be prime for those in the vintage market. Urban Outfitters has launched a line of redesigned vintage clothing, Urban Renewal. Strutters, too, relies on clothes with a history, and as owner Bobby Garnett notes, discounters and second-hand-clothing stores do well in a recessionary economy, because "people don't want to spend — they're scared, even if they have the money."

At Looks: peace, love, and recession wear

Armell agrees, if for different reasons. "People are pulling in and being reflective," she says. "It's time to be happy with what we have." Adding to her usual collection of clothes, she's brought into her store what she calls "recession wear" — recycled and restyled Army surplus and vintage men's jackets. The idea of recycling things is a valuable one, says Armell. It's often aesthetically pleasing, too — the Army surplus, once regulation green, has been dyed brilliant colors; transforming vintage and surplus clothing, she suggests, helps us rise above the mood of current events. "I have to be responsible," she says.

Her response to customers' concerns is just one way of acknowledging that even when life gets tough, the tough will continue to go shopping. Whatever the cost, says Hoffman, "people are always going to want something new."

— Ketura Porsellin

A headband: the right way

HEADBANDS

How to wear one without looking dumb

Tie it up? Pull it down? Just what *is* in vogue with fashion headgear these days? Whether you delight in Lady Miss Kier of Deee-Lite or dig the '60s-inspired style of the Manchester Sound scene, the resurgence of broad, tubular cranial wraps is inescapable. The wide-band look is bold and, worn right, very striking.

But what exactly is the right way to wear a headband? Experimenting can produce enough static electricity to transform even the most peaceful browser into a crazed, wild-haired shopping zealot. And wearing one the wrong way can make you look downright silly. Herewith, the most common headband Q&A's.

Should you pin down the tips of your ears with the band? And will the band actually stay like that? Answers: yes, and velour holds best.

Should you conceal your hairline? Answer: headband style is an individual issue, but most consultants warn against wearing the bands too low on the brow — a treacherous resemblance to the joggers' 'do of the early '80s.

Should you wear one to the office? Answer: only if your look is super-casual or sleekly mod. And remember, the statement is bold and speaks for itself: too many other accessories clutter the effect.

For a trendy selection, stop by the accessories counter at Urban Outfitters in Boston (361 Newbury Street; call 236-0088) or in Harvard Square (11 JFK Street; call 864-0070). For funky as well as classic styles, check out the wide selection at Toppers (230 Newbury Street in Boston; call 859-1430).

— Alison Hagge

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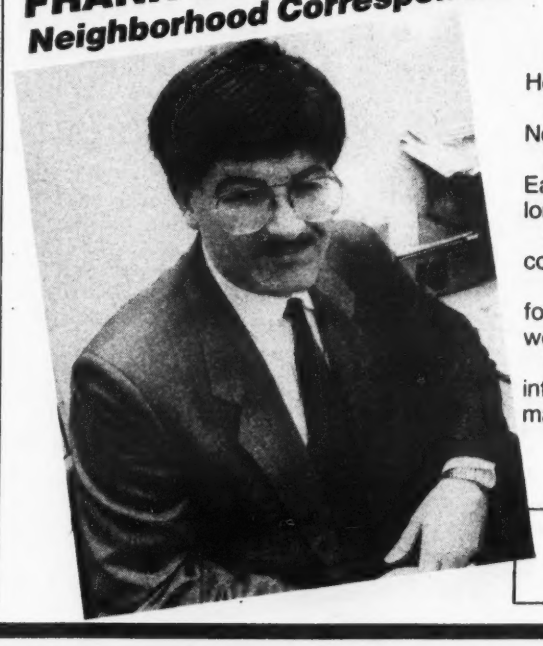
FRANK CONTE
Neighborhood Correspondent



Frank Conte doesn't need a road map to find his way to Maverick Square or Orient Heights.

He's our man from East Boston who reports as a neighborhood correspondent for Neighborhood Network News.

Conte is a columnist for the East Boston Sun Transcript, former reporter for the East Boston Community News and was producer-host of Up Front which was the longest running public affairs program on BNN-TV.

Conte, who calls East Boston home, has been providing coverage and commentaries about his neighborhood for The News since 1984.

"I don't just report from East Boston. I draw the big picture about the way working folks on Chelsea St., in Central Square and Jeffries Point see themselves and the world."

Whether Conte is drawing upon Eastie's "rich and varied history of local activism," interviewing "talkative locals" or reporting on "combative street politics" he's our man from East Boston at Neighborhood Network News.

*Watch **Neighborhood Network News,** Monday through Friday at 5:30, 9 and 11p.m., anchored by **Chris Lovett** and produced by **BNN-TV** in cooperation with **Boston University College Of Communication. Cablevision Of Boston** provides major funding.*

PHOTOS BY KATHY CHAPMAN (LOOKS), JEFF THIEBAUTH (HEADBAND), AND MARK MORELLI (LEG AND SHOE)

Hedy Lamarr in Lady of the Tropics, *1939*

BOOKS IN VOGUE

Fashion in Film

Perhaps no other medium has influenced fashion more than film. The costumes of *Dangerous Liaisons*, for example, inspired many women at the next Academy Awards ceremony to make a fashion statement out of bustles and décolletage. And such film-to-fashion translations do not always stem from upscale marketing campaigns. Think of *Flashdance*, the 1983 film in which Jennifer Beals kept falling out of her sweatshirt; it inspired thousands of teenage girls to snip up *their* sweatshirts and T-shirts.

Fashion influences film too. The Museum of Fine Arts hosted an exhibition several years ago that illustrated this point, showing how costumes in film can be influenced by the times in which they're shot. The Queen of the Nile, for example, shows up in entirely different costumes in the 1934 and 1963 versions of *Cleopatra*.

In the introduction to their recently published *Fashion in Film* (Prestel-Verlag, $49.95), Regine and Peter W. Engelmeier write that "there is no question that fashions would be far less influential without the medium of cinema; the work of couturiers and costume designers would be far less effective without those marvelously casual, tough, delicate, cool beautiful people whom they have to dress — and who in turn inspire their contemporaries."

They give plenty of footage to illustrate the interdependence of fashion and film. The book contains 370 black-and-white photographs, many of which have never before been published, from the "the largest private collection of movie stills and stock photographs in Europe."

Most of the photos in the book are culled from older films. The difference a decade or two makes in fashion is particularly evident in the chapter on hats. Some of the creations are unusual, some are completely outrageous — like Rosalind Russell's hats in *The Women*, or Dietrich's in *The Lady Is Willing*. In other chapters — on evening dresses, hair, and period costumes, among others — costumes range from the fairly ordinary to the bizarre, outlandish, and beautiful. Remember Audrey Hepburn in *Breakfast at Tiffany's*? Madonna in *Desperately Seeking Susan*?

Fashion in Film is the ultimate combination of entertainment and efficiency: it gives the fashion-lover the chance to see all — well, many — of film's sartorial achievements without having to sit through all the films.

— Ketura Persellin

GREAT LEGS

Super Socks

If you're the sort of person who has 20 pairs of black cotton stockings in your drawer, distinguishable only by the size and location of their holes, it may be time for a change.

You'll get it on your legs — and in your wallet, too — at Super Socks, in Downtown Crossing. The hole-in-the-wall shop carries nothing but stockings, socks, and knee-highs, piles of them. And it carries a huge range of brands and styles, often at low prices — among them, Dolci Calze (including a beautiful, subtle, metallic-gold-and-black style), Gamine, Yoffi, Hue, Ergee (a good-quality, traditional European maker), Voilà, and E.G. Smith. Among the wilder varieties are tie-dyes, Pucci look-alikes, skull-and-fire prints, and a glow-in-the-dark intergalactic number. The "no to drugs" tights call for moderation. The zipper-back black thigh-high — a huge seller, says owner Karl Volker — does not.

Super Socks at Downtown Crossing is open Monday through Friday from 8 a.m. to 7 p.m., on Saturday from 9 a.m. to 7 p.m., and on Sunday from noon to 6 p.m. Call 482-3750. There are also Super Socks stores in the Longwood Galleria and in the former Field's Hosiery at Government Center.

— Ketura Persellin

THICK-SOLED SHOES

An ode

They are the opposite of big hair, because if you have one, you probably do not have the other. They are big shoes — clunky, thick-soled beetle-crushers, the most ubiquitous brand being Dr. Martens. Long-time favorites of neo-punksters, this sturdy style has been attracting more-mainstream audiences in the past year or so. Will it last? We'd like to think so, but it looks as if big shoes are living on borrowed time.

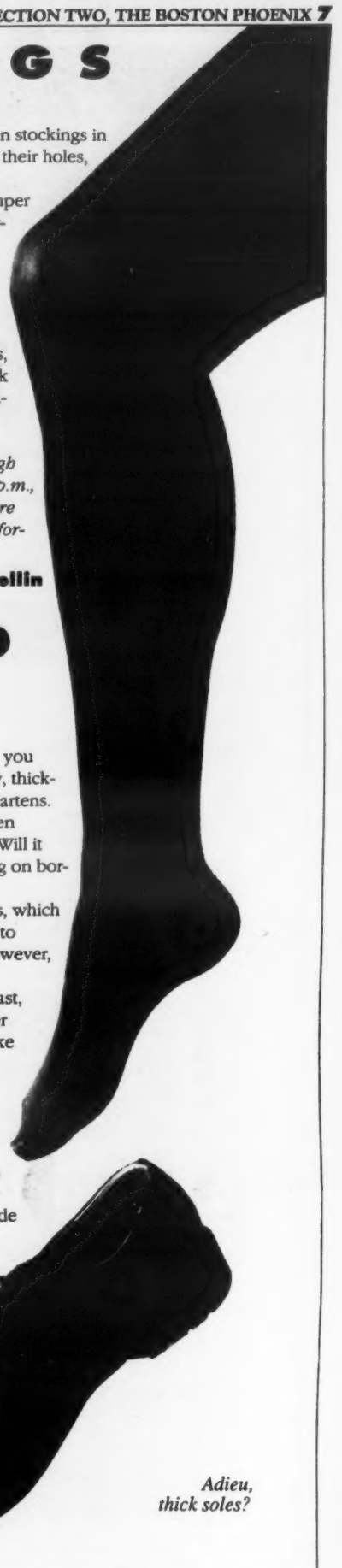
The signs are already evident. Stores like Zodiac and Berk's, which tend to catch onto styles late in the game, have finally started to stock big shoes in bulk. Trendsetting shoe stores like Sola, however, are staying away from them entirely.

The problem is that big shoes make too much sense: they last, they're comfortable, and they keep your feet warmer and drier than most thin-soled shoes. And fashion seldom seems to make sense for long. God knows that torturous high heels have proved a more resilient style than comfortable ground-grabbers.

The recession may hasten the demise of thick soles, too. Hemlines tend to fall with the economy, and it looks as if skirt lengths are dropping as we speak. Recent Paris previews indicate that free-moving short skirts are being abandoned by designers for longer ones, which trip you up and cut your stride short. If the American public follows, this will be the death knell for big shoes. Combining chunky soles with long, flowing skirts will leave you as off-kilter as mixing spikes with spandex minis.

But there will always be loyalists, like a friend who has four pairs of Doc Martens (as the brand is affectionately called) — the oldest dating back to the early '80s. Folks like these will probably continue to be able to find big shoes at Allston Beat and John Fluevog Shoes, which have stocked them through thick and thin, so to speak. At least, let's hope so. Long live the big shoe.

— Gail Ross



Adieu, thick soles?

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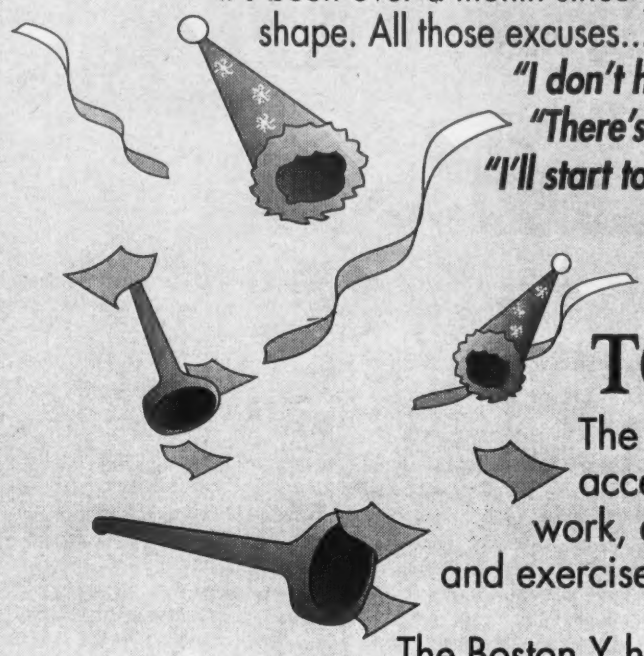

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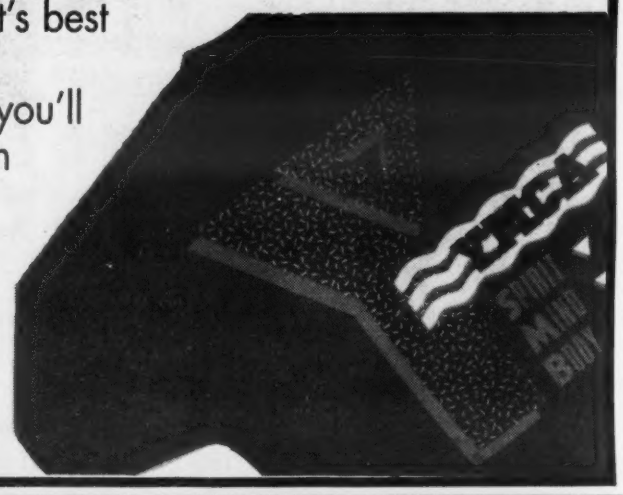

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THE STRAIGHT DOPE ®

by Cecil Adams

If you're riding in an airplane and sitting in the seat next to the wing exit and the sign on the door says "Push lever to open in emergency," can you just push the lever to open at any old time around 30,000 feet up? If so, shouldn't they carefully screen the people they put next to the wing exits? We need to know.

Byron, Greg, Janice, and Paula
Chicago

Don't panic, gang. If you'll look closely the next time you're on a plane, you'll notice that the emergency exits — they're not so much doors as removable windowplugs — open *in*, not out. When the plane is on the ground (which is when you're supposed to use the exits), that doesn't matter much because the air pressure is equal on both sides. But when the plane is at cruising altitude, the inside (cabin) pressure is so much greater than the outside pressure that you'd have to have superhuman strength to pull the exit open.

Let's say the windowplug measures 18 by 36 inches. The cabin pressure in a typical commercial aircraft is about seven pounds per square inch. At 35,000 feet, atmospheric pressure outside is about three and a half pounds per square inch. This means that to get the exit open, you'd have to overcome a net outward pressure of more than 2200 pounds, or more than a ton. Fat chance. The same thing applies to the plane's regular doors. In most commercial aircraft the doors open outward, but they're designed in such a way that they have to be popped in a smidge before they can be swung out. As with the emergency exits, cabin pressure prevents the doors from being opened when the plane is at cruising altitude.

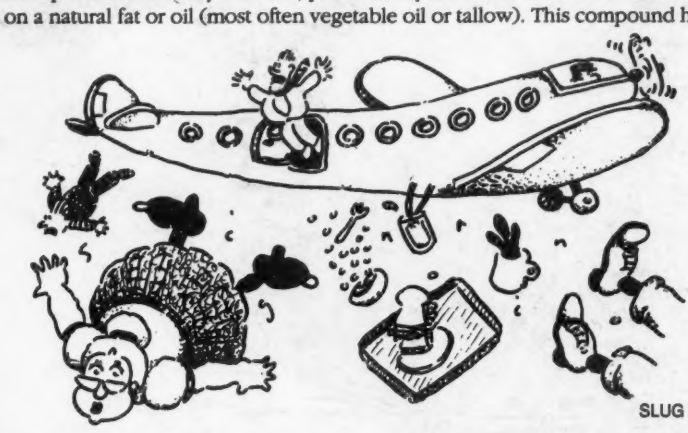
You may recall that in 1971 a hijacker named D.B. Cooper with $200,000 in his mitts parachuted out of the rear exit of a Boeing 727 flying over Washington state, never to be seen again. How'd he do it? Turns out the plane was flying at a low enough altitude — 7000 to 10,000 feet — to enable D. B. to get the door open. Boeing says the exit has since been modified to prevent its being opened while the plane is in the air, no matter what the altitude. Just as well. When somebody pulls off one of the all-time great exits, you don't want some copycat spoiling the effect.

◆

What are the ingredients in soap that make it clean? Does soap ever get dirty? What will soap not clean?

John S.
Chicago

You wanted the facts here, John, and that's what you're going to get. The active ingredient in soap is a sodium fatty-acid salt, produced by the action of a hot caustic alkali solution on a natural fat or oil (most often vegetable oil or tallow). This compound has two


SLUG SIGNORINO

vital components — a water-insoluble (hydrophobic) part, consisting of a fatty acid or a long-chain carbon group, and a water-soluble (hydrophilic) part, generally an alkali metal. The hydrophobic part attaches to the fabric or dirt and the hydrophilic part snuggles up to the water. The result is that you force an electrically polar wedge of soap and water between the fabric and the dirt. The slime is then removed by mechanical action — "scrubbing," to put it in layman's terms.

By this time, it should be obvious that soap *always* gets dirty — if it didn't, it wouldn't work. The whole idea of soap is that grease and dirt feel a more powerful attraction toward the soap than they do toward your clothes. But protein stains — blood, milk, egg, etc. — are inherently immune to soap's charms. Insoluble in water, the complex-protein molecules adhere too tightly to the fabric to let the soap get a foothold. Enzymes — compounds whose only role in life is to break down protein molecules — must be added to the detergent to make it effective.

◆

Can you explain why gnats often gather in large groups in midair, hovering around an imaginary fixed point? Even if you wave your hand through a group of them and confuse their sense of locus, they return to regroup around the same point.

Alan D.
Chicago

As you undoubtedly know, Alan, "gnat" is an imprecise term referring to several species of small flies, most often the fruit flies of the family *Trypetidae*. The swarming is part of a mating ritual common to many insect species, wherein the males hover en masse and await the females. It is believed the insects orient themselves over or near some easily recognizable topographical feature — a white object against a field of green, for example, or a tall bush — rather than some "imaginary fixed point." Their uncanny persistence in doing so may be attributed to the fact that they have to propagate the species (and get in what giggles they can) in an extremely short time — gnats only live for a few weeks. Keep all this in mind next time you're tempted to spoil some little fly's fun by waving your hand through his orgy. Creep.

If it's the Straight Dope you want, Cecil can give it to you. Write Cecil at the Boston Phoenix, *126 Brookline Avenue, Boston 02215.*

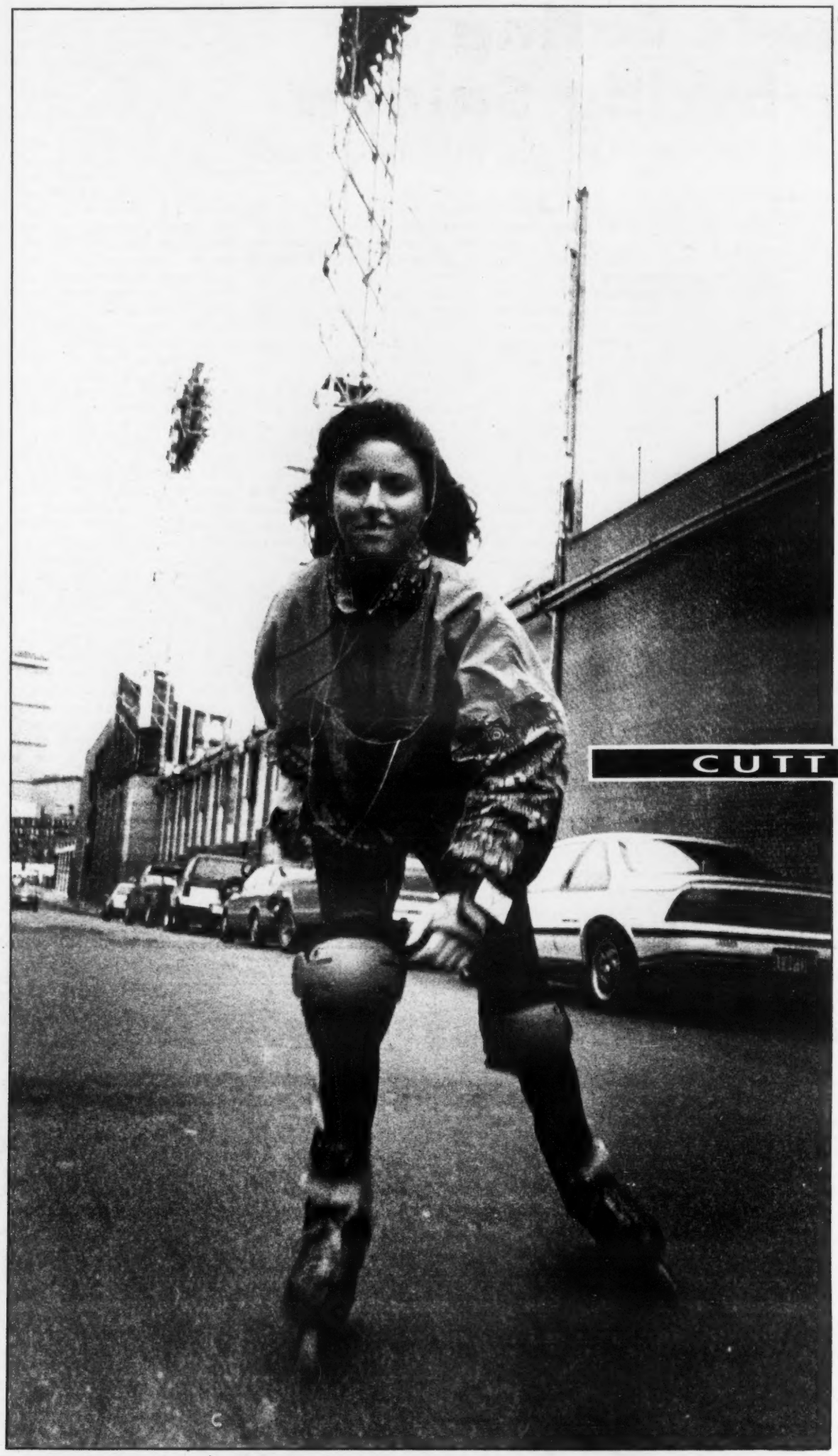


PHOTO BY JULIE KRAMER

CUTTING the edge

It's not easy to skate around Boston on two feet and eight wheels. Being on the road takes on a whole new meaning for me. I've found there's only one radio station in Boston that fits my lifestyle...because I like to rock when I roll.

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APPAREL SALES SPECIALIST
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DINING OUT

Charley's Eating and Drinking Saloon

The authoritative version of simple, masculine food

by Robert Nadeau

284 Newbury Street (entrance at 42-44 Gloucester Street), Back Bay, Boston, 266-3000. Open Monday through Thursday from 11:30 a.m. to midnight; Friday from 11:30 a.m. to 12:30 a.m.; Saturday from 11 a.m. to 12:30 a.m.; and Sunday from 11 a.m. to midnight. AE, MC, Visa. Full bar. Full wheelchair access via elevator at rear of building. Paid valet parking.

The original Charley's, opened by Charles Sarkis in the Back Bay in 1968, pioneered the neo-turn-of-the-century saloon, introduced "Hi, I'm Bruce, I'll be your waiter tonight" to Boston, and served up some rather good French fries and ribs. The theme of simple, masculine food in mock-saloon settings became a cliché, but Charley's management sustained the authoritative vision, opening seven suburban Charley'ses and five other restaurants of related format.

Then the original Charley's lost its space, and has been succeeded by this new flagship Charley's. I went back to see how the theme has been updated and refined, but I found myself distracted by a weird topicality. It's the decor, a collection of World War I material. I'm sure this was planned before August 1990. It would have seemed like a clever theme to pull together posters and photos from great-grandfather's day, advancing and focusing the nostalgia theme, with affection for the innocence of that ragtime America.

So there is a poster from April 27, 1918, for a Grand Military Ball at the Copley-Plaza Ballroom, featuring "Gas Mask Dances." And throughout the restaurant are posters for war, bugles, pictures of young men in uniform holding rifles at rakish angles — all the ephemera of national unity before the gassed and shell-shocked veterans filtered home and the questions multiplied about the war to "make the world safe for democracy."

It's not the propaganda per se that bothers me. That's old and crude enough to amuse, even as we flirt with World War III in the Persian Gulf. It's the specific analogy of World War I, into which America fell so slowly and inexorably, and after which nothing was ever the same.

Well, that's no fault of Charley's, and once the food arrives we are reassured. It's familiar food, but with better ingredients, more forthcoming service, and larger portions than the imitators. The style is set with the breadbasket, which has a top-quality French-bread roll and unique, irresistible minimuffins of carrot cake.

Standard appetizers like chili ($1.95, $2.95, with cheddar cheese $2.75, $3.95) or Charley's fresh-cut onion rings ($2.95), have conceptual flaws, but those are overcome with quality. I don't think chili should have tomatoes or sweet vegetables cooked in, but Charley's has so much chopped beef in it that there isn't enough *room* for tomatoes to affect the flavor. They can barely fit in kidney beans. With a decent charge of cumin and the chili pepper supplemented by Tabasco on the table, it approximates Texas chili despite the mocking claim "the Chili that made New York famous." And cheddar cheese tastes better on chili than the traditional bland yellow cheese the Texans use.

On the rings, I always wish the onions had more taste, but Charley's mobilizes the perfect batter and Canola-oil fry to lift them into the fried-onion-ring hall of fame anyway. Spinach salad ($2.95, $5.95) still succeeds by the quality of the bacon, on a basic bowl of spinach, sliced egg, mushrooms, tomato, and some cheese.

Charley's "famous tenders, famous for 20 years" (appetizer $4.25, $6.50; dinner platter $8.95) defy my advice never to eat anything famous. Conceptual flaws are several: chickens don't have tenderloins, strips of white breast meat are dull, fried chicken fingers are dull, and Charley's chooses a heavy, bready batter that makes these look like crullers. And the batter tastes like crullers, too. But the whole dish is saved by the idea of dipping them in marmalade-mustard. That's a sensation.

"Charley's Boston Favorite" ($6.95) is two all-beef knockwurst with sauerkraut or Boston baked beans (or both by adding a side order of sauerkraut for 50 cents). This platter reminds us of one of the unfortunate culinary effects of World War I, the submerging of ethnic German dishes. Less so in Boston, where fighting alongside the British has never been fully accepted. This is still a hearty plate with beer, though the beans are too sweet.

Many will go no farther than the seven varieties of hamburgers. The basic "broiled chopped sirloin platter" ($5.25) is an honestly rated six ounces of lean beef, served up in an excellent roll — onion or seeded, your choice. You get both some onion rings and a pile of the famous French fries, still thick-cut, skin on, and tasting like potato, though this batch was not as crispy as some I remember.

On Charley's menu generally, the fun-food items are about two years behind the fads: fajitas on sizzling platters, spiced wings, "Cajun" pan-blackened chicken and seafood. What's happened since is gourmet pizza, focaccia, and other Italianate items, but those are still delegated to Sarkis's Papa Razzi restaurant a few blocks down on the corner of Dartmouth and Newbury. Charley's theme has been broadened with the addition of a children's menu — hey, it's been 22 years, and some of the dates clicked. The waitstaff no longer have to introduce themselves.

A special on "fresh meatloaf of chicken" ($5.95) suggests that slow innovation is a good policy. When you substitute chicken for beef in a meatloaf, you have to increase the spice, increase the moisture, and think about perking up the gravy. Nope, au contraire, and library paste, respectively.

The Saturday and Sunday brunch menu runs until 3 p.m., and it's full of good things. One of our party wanted bacon and eggs ($4.95), and that was superb: three perfect sunnyside-up eggs, top-shelf bacon, nice crusty home fries, slice of canteloupe, English muffin. Tortolini in a creamy pesto sauce ($6.95) is a brunch item good enough to serve all day and night.

Charley's has a short wine list, all Californians: 10 whites, three reds, three sparklers, one blush. White wine with fajitas has arrived, I guess. No years are listed and no half-bottles are offered, though there are seven house wines by the glass. Coffee (95 cents) and decaf cappuccino ($1.95) are both excellent. But desserts, so important in the dating-bar days, now need an update. The signature Charley Pie ($2.95) is a popular coffee-ice-cream cake. But the chocolate cake ($3.95), while huge, was no better than the kind you can make from a packaged mix. Hot apple pie ($2.75) lacked lower crust, and seemed like a pile of barely baked slices of apple. Apparently the emphasis is on the "international coffees" and "ice cream drinks" that allow chronological adults to drink dessert.

Service, by a fresh-looking staff, is just fine. Decor, beyond the Great War theme, is the familiar combination of wood, brass, leaded glass, and green leatherette. The background music is instrumental soft rock.

It's a gestalt that makes me curiously hungry for beer, burgers, onion rings, and steak fries. ❑

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DINING GUIDE

This directory is not like other restaurant listings. These are honest evaluations, distilled from our full-length reviews by Robert Nadeau. Every restaurant listed is recommended as being among the best of its type in its area.

The date appearing at the end of each entry indicates the year and month of review. Price range is rounded to the nearest dollar and is the range quoted for entrees, unless followed by "ac," indicating à la carte. Bear in mind some menus change seasonally.

RECENTLY REVIEWED

Café of India, 52A Brattle St., Cambridge, 661-0683. Open Mon.-Fri. 11:30 a.m.-midnight; Sat. noon-midnight; and Sun. noon-11 p.m. AE, MC, Visa. No liquor. Access up two-inch bump. $7-$12.

A conventional Indian-restaurant menu reaches Harvard Square, bearing some notable vegetarian dishes: especially a stunning okra specialty, bhindi masala kadahi. Fine fried appetizers and stuffed breads. Have the aloo chole and baingan bharta off the vegetarian entrees. Desserts for hardcore escapists only. (12/90)

China Gate Restaurant, 21-23 Edinboro St., Boston Chinatown, 482-6840. Daily 8:30 a.m.-4 a.m. AE, MC, Visa. Beer. Access up four steps. $5-$14.

In the second rank in the strong league of authentic Cantonese restaurants in Chinatown, but eminently useful for late hours — open till 4 a.m. — improved service, beer license, and huge soups. Have conch (or anything) in black-bean sauce, a local seafood in ginger and scallions, "king to spares," chow foon noodle plates. But dodge Chinese-American and Szechuan tourist dishes. At lunch, an all-you-can-eat buffet. Nix, nix. (1/91)

Eddie's Mixed Grill and Seafood, 20 Waltham St., Lexington, 862-1880. Tues.-Wed. 11:30 a.m.-9:30 p.m.; Thurs.-Sat. 11:30 a.m.-10 p.m.; Sun. 4-9 p.m. AE, MC, Visa. Full bar. Access up five steps to bar and some tables; main dining room on second floor. $11-$16.

A suburban steakhouse that also has first-class seafood entrees, a feeling for Middle East and Cajun flavors, and enormous, value-priced desserts. Wide-ranging menu useful for multi-generational groups, especially those with a genetic tendency to overeat. Boston historical photos on walls make a museum for out-of-town visitors. Forced to choose, I'd go for special entrees and desserts rather than appetizers. (11/90)

Golden Temple, 1651 Beacon St., Brookline, 277-9722, 277-3039. Sun.-Thurs. 11:30 a.m.-1 a.m.; Fri.-Sat. 11:30 a.m.-2 a.m. AE only; no checks. Full bar. Ramped access. $5-$20.

Chinese-American comfort food done even better than you remember it. Outstanding spareribs. Also competent with Peking ravioli and even a few authentic Cantonese dishes. Suburban Sunday nights of the '50s recaptured in a hypermodern atmosphere, yet still cheap in constant-dollar terms. (11/90)

Gyosai, 200 State St., Boston, 345-0942. Mon.-Thurs. 11:30 a.m.-3 p.m. and 5:30-10:30 p.m.; Fri. 11:30 a.m.-3 p.m. and 5:30-11 p.m.; Sat. 11:30 a.m.-3:30 p.m. and 5:30-11 p.m.; and Sun. 11:30 a.m.-3:30 p.m. and 5:30-10:30 p.m. AE, CB, DC, JCB, MC, Visa. Full bar. Sidewalk-level access via elevator to second level of Marketplace Center. Somewhat discounted parking at State Street Garage. $12-$27 (lunch, $7-$11).

Not the best Japanese restaurant within three blocks, but it's a tough three blocks, and Gyosai is objectively rather wonderful. Impeccable, consistent but not that flashy on sashimi, sushi, broiled seafood and meat dishes (good kabeyaki eel), tempura, noodles, soups, and the little things. Superb hiziki appetizer, if you want to try seaweed for the first time. Romantic at night; pricy but not too crowded by day. (12/90)

International Restaurant, 3160 Washington St., Jamaica Plain, 522-7410. Daily 11 a.m.-8 p.m. No credit cards. No liquor. Access up slight bump from sidewalk level. $5-$12, most $6.

Fabulous food, enormous portions, cheap too — and all you have to do is get used to thinking of Dominican cooking as the Italian food of the Caribbean. Chicharones de pollo that bury Colonel Sanders; savory, distinctive stews and sauces and soups, notable versions of fish in escoveitch, carne cerdo con berenguena, mondongo. Matchless rice and beans and fried plantain "side dishes." Eight tables but plenty of take-out if the neighborhood makes you nervous. (1/91)

Mama Julia Restaurant, 54 Bennington St., East Boston Central Square, 568-9020. Sun. and Tues.-Thurs. 10 a.m.-9 p.m.; Sat. and Sun. 10 a.m.-10 p.m. Closed Mondays. No credit cards. No liquor. Access up one step from sidewalk level. $4-$9.

Not two blocks from the tunnel tollbooths, and you're in South America. Specifically Colombia, though good Salvadoran pupusas are also on the menu. Clean, with incredibly cheap, enormous, delicious soups, especially the potato-and-plantain with plenty of coriander and the cumin-inflected meatball. Nifty corn cuisine, and then just huge platters of meat and potatoes *and* rice and beans *and* fried yucca or fried plantains. Not very bilingual, but back-to-basics menu is easy to dope out. (1/91)

Mike's Greasy Spoon, 1744 Washington St., Boston, 536-1234. Daily 6 a.m.-midnight. No credit cards. No liquor. Sidewalk-level access, accessible bathrooms. $3-$6.

This what all those revival diners aspire to and can't achieve. The secret is honest, simple, American cooking — whole roast turkeys sliced onto the turkey plates, actual broth in the seafood chowder, corn-based muffins, and real fried chicken. Even what's mediocre is mediocre in a traditional, satisfying way, like powdery potatoes with the classic brown gravy. Great, functional tone — a relief from the campy, ironic treatment of working-class food. (12/90)

Ocean Wealth, 8 Tyler St., Chinatown, Boston, 423-1338, 423-1339. Daily 11 a.m.-4 a.m. AE, MC, Visa. Beer and wine. Access up 10 stairs, second- and third-floor dining rooms. $5-$14.

Live seafood tanks in the dining room make your mouth water for authentic Cantonese treatments of same, with the added novelty of exotic species such as eel, giant Pacific clams and oysters, and Dungeness crabs. Initial prices were quite moderate considering the upscale decor and betuxed service. Chef's special duck is a fine platter of land food too. The restaurant was trying too many things at once when reviewed, but delicious fun even before it settles down. (12/90)

Ristorante La Questura, 195 Adams St., Dorchester, 287-9456. Open Mon.-Thurs. 11:30 a.m.-2:30 p.m. and 5:30-9:30 p.m.; Fri.-Sat. 11:30 a.m.-2:30 p.m. and 5:30-10 p.m.; and Sun. 5:30-8 p.m. MC, Visa. Beer and wine. Ramped access. Free parking in lot to the right of 195 Adams St. $10-$19.

Here's a thrill for the late Michael Milken period — you can sit down to a fine Italian dinner in a jail cell. The basement holding tank of the former Dorchester municipal building has been converted by a CDC into a series of posh, semi-private dining rooms. The food isn't up to the romantic setting yet, but it's a giant step up for the underrestauranted neighborhood. For my last meal, give me the fettuccine, and the "powder puff bake" for dessert. (1/91)

Siam Square, 86 Harrison Ave., Boston, 338-7704, 338-7706. Daily 11:30 a.m.-midnight. No credit cards. Beer and wine. Steep ramp through narrow doorway to some tables, access up three steps to main dining room and rest rooms. $5-$10.

Jumps into the top rank of Thai restaurants in the area for vivid, highly flavored sauces; also respects its Chinatown location with Cantonese-style chow foon and steamed ginger fish. Remarkable tod mun, chicken coconut soup, squid pik pow, sweet curry classique. Vanilla tea. Very low prices maintained by small portions, less decorative presentations, modest decor, but no sacrifice in taste. (11/90)

Sibol's, 100 Peterborough St., Boston, 267-7346. Daily 11:30 a.m.-4:45 p.m. and 5-10 p.m. MC, Visa. Beer and wine. Sidewalk-level access. $6-$14.

A mild-mannered, almost British interpretation of food from the Lesser Antilles, featuring conch fritters, Jamaican patties (turnovers), curries, and grilled seafood. Don't miss the creamy Bajan pasta either, or the all-North American desserts and fine coffee. Some bland dishes, some huge portions — a very useful neighborhood grill with a quiet reggae soundtrack. (11/90)

Sorento's Italian Gourmet, 86 Peterborough St., Boston, 424-7070. Daily 11 a.m.-midnight. No credit cards. No liquor. Up one step from sidewalk level. $6-$10.

A (somewhat yuppie) neighborhood pizza parlor with food better than in most "Northern Italian" cafés. The secret is a short list of top ingredients worked into al dente pastas, delectable calzones and pizzas, and a couple of creamy sauces. Stuff like rigatoni-and-broccoli is so good that it shows up the limited setting and undeveloped desserts and coffees. (11/90)

AMERICAN REGIONAL

Boston Chicken, 111 Harvard St., Brookline, 739-3900. Daily 11 a.m.-10 p.m. No credit cards. No liquor. $4-$5.

Six tables sneak this roast-chicken takeout into the restaurant category. As such, it's a no-frills, no-service bargain in gourmet fast food. Why go to some national chain when you can have rotisserie chicken, fine chicken pie, real mashed or boiled potatoes, and a choice of yuppie salads and cookies for a few dollars more? Bring your favorite barbe-

Continued on page 14

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Continued from page 13

cue sauce from home. (10/89)

Cactus Club, 939 Boylston St., Back Bay, Boston, 236-0200. Daily noon-11:30 p.m. AE, MC, Visa. Full bar. Up six steps from sidewalk level. $7-$11.

Plenty of decor and a trendy Southwest menu with Caribbean hedges. The unifying theme is dinner as tourism, and the commitment to regional flavors is only sauce deep. But they do use real coriander, and the fried prairie oysters are delicious in addition to affording the opportunity for various smutty jokes. Ribs, grilled fish and meats, barbecue, and salads decently priced; dodge conch fritters, desserts. (6/89)

Cambridge Brewing Company, Building 100, One Kendall Square, East Cambridge, 494-1994. Mon.-Wed. 11:30 a.m.-11 p.m.; Thurs. 11:30 a.m.-midnight; Fri. and Sat. 11:30 a.m.-1 a.m.; Sun. 11:30 a.m.-10 p.m. AE, MC, Visa. Beer. $5-$8.

A brew pub with excellent ales, working back from the outstanding Charles River Porter. The food is basic fern bar, with good chowder, salads, burgers, fish and chips, and potato skins. Build your dinner around the brews.

Cambridge Deli and Grill, 90 River St., Cambridge, 868-6740. Mon.-Fri. 11 a.m.-8 p.m. No credit cards, no liquor. Access up one bump from sidewalk level. $5-$7.

A clean and pleasant Cambridgeport grilled-sandwiches kind of place with fine barbecued ribs. They are finished on the gas grill, and though this isn't authentic Kansas City practice, it makes a nice order of ribs, cheap. Take out, or inhale them right there. (6/90)

Jake and Earl's Dixie Barbeque, 1273 Cambridge St., Cambridge, 491-RIBS. Daily 11:30 a.m.-11 p.m. No credit cards. No liquor. Access up one bump from sidewalk level. $4-$8.

Take-out branch of the East Coast Grill decorated like a roadside museum of Southern schlock culture and rib religion. I'm impressed with the Memphis dry-rub ribs. Great sauces and cornbread, too. The jerked chicken is, like, look out there. Tone is late hippy. Wear your thickest drawl. (6/90)

Jimy Mac's Southern Comfort, 300 Beacon St., Somerville, 547-1770. Tues.-Sat. 11 a.m.-11 p.m., Sun. 11 a.m.-10 p.m. No credit cards. No liquor. Up two steps from sidewalk level. $4-$20 (most $6-$10).

The most authentically Southern of the revival barbecues, with huge, starchy side dishes; large, creamy desserts; and vast portions of pit-barbecued ribs, spicy fried chicken, and such. There's also desserts, fried fish, a Sunday brunch with grits and country ham, and some Cajun-style dishes, notably a fine jambalaya. Great fries. (9/90)

Porter House Café, 2046 Mass Ave, Cambridge, 354-9793. Tues.-Sun. 5-10 p.m. No credit cards. Full bar. Access up two bumps from sidewalk level. $6-$10.

Texas heaven in the booths of a Porter Square bar. Food is heavily smoked, Texas style, so start with the pulled chicken and various beef components. Hot barbecue sauces, and the legendary El Yucateco red-pepper sauce. Great fries, too, and no-tomatoes chili, as it ought to be. (6/90)

CHINESE

Beijing III, 1366 Beacon St., Coolidge Corner, Brookline, 277-1011, 277-1022. Mon.-Thurs. 11:30 a.m.-midnight; Fri. and Sat. 11:30 a.m.-1 a.m.; Sun. noon-midnight. AE, CB, DC, MC, Visa. Full bar. $6-$12 (ac).

Another sequel, satisfying the middlebrow taste for generous platters of aptly fried food, inexpensive. The specialities are scallion pancake, General Gau's chicken, and sesame beef. (9/89)

Bernard's Chinese Gourmet Peking, the Mall at Chestnut Hill, 969-3388. Open daily 11:30 a.m.-4 p.m. and 5-9:30 p.m. AE, MC, Visa. Beer and wine. Street-level access. $6-$13.

An unusually good Chinese restaurant for the suburbs. The strengths here are authentic: dumplings, noodle dishes, seafood, crisp vegetables in soups and stir-fries, and the semi-dietetic steamed dishes. Leans Mandarin. (4/90)

Chef Chow's House, 354 Chestnut Hill Ave., Brighton, 566-2275. Sun.-Thurs. 11:30 a.m.-10 p.m.; Fri. and Sat. 11:30 a.m.-11 p.m. $4-$10.

Not a top-notch Mandarin-Szechuan restaurant, but rather good for the suburbs, and a big step up for Coolidge Corner. Go for steamed ravioli, spicy dishes, and General Gau's chicken with its tasty croquettes. (8/90)

Crystal Restaurant, 460-464 Mass Ave, Central Square, Cambridge, 576-1550. Sun.-Thurs. 11 a.m.-10:30 p.m.; Fri. and Sat. 11 a.m.-11 p.m. AE, MC, Visa. Beer and wine. Sidewalk-level access. $4-$13.

Important concentrations in spicy Szechuan dishes, seafood in all provincial styles, and cold appetizers. Don't miss jade pea pods, which is actually a dish of cold garlicky shrimp with snow peas. Splendid red-sauce ("hong shill") eggplant, too. Overlong menu means stick with their specialties. (6/90)

79 Restaurant, 640 Washington St., Boston, 451-9772. Open daily 9 a.m.-10 p.m. MC, Visa. No liquor. Up one full flight of stairs, no wheelchair access. $3-$11.

In the heart of the Combat Zone, a peaceful and well isolated (second floor) restaurant combining Vietnamese and Mandarin-Szechuan *and* Cantonese dishes. So you can have Vietnamese spring rolls and soup, General Gau's chicken, the chow foon of your pasta-mad dreams, and a Vietnamese fruit milkshake for dessert. And should. All of it good, but the Mandarin-Szechuan dishes are among the best of their ilk in greater Chinatown. (3/90)

INDIAN

Indian Globe, 474 Mass Ave, Cambridge, 868-1866. Open daily noon-10:30 p.m. MC, Visa. No liquor. Sidewalk-level access. $6-$9.

Cheap even by Indian-restaurant standards, with good tandoori, a number of vegetarian curries, a variety of breads, fine fried appetizers, and excellent chutneys and pickles. Informal and already popular with a young crowd. (2/90)

Taj Mahal at Kenmore, 484 Comm Ave, Boston, 247-8181 or 247-7266. Daily 11 a.m.-11 p.m. AE, MC, Visa. No liquor. Access down seven steps from sidewalk level. $4-$13.

The great marinated beef kebabs and the rest of the Middle East menu linger on from the Oasis at Kenmore and even contribute to the mixed-tandoori platter. The Indian staff shows a subtle hand with rich, spicy North Indian stews and fried appetizers. All the two cuisines have in common is that this restaurant does both well and prices them temptingly. (6/90)

ITALIAN

Sfuzzi, 300 Boylston St. (the Atrium), Chestnut Hill, 965-7707. Sun.-Wed. 11 a.m.-3 p.m. and 5-11 p.m. and Thurs.-Sat. 11 a.m.-3 p.m. and 5 p.m.-1 a.m. AE, DC, MC, Visa. Full bar. Street-level access to most tables via garage and elevator to mall; one full flight below street level from Boylston St. Free parking under the mall or valet parking, $3. $12-$19.

An outstanding grill in a good North Italian restaurant set in a dismal grotto. Feast on grilled asparagus and portabella mushrooms, grilled red snapper with lemon-caper vinaigrette, and even grilled anise cake. Super grilled bruschetta, lobster salad, and decent pasta, too. (3/90)

JAPANESE/KOREAN

Goemon Japanese Noodle, 1 Kendall Square (Building 100), Cambridge, 577-9595. Mon.-Thurs. noon-9:30 p.m.; Fri. and Sat. noon-10 p.m.; Sunday noon-8 p.m. AE, MC, Visa. Full bar. $4-$8.

Genuine Japanese noodle house with a simple, effective menu. Superb appetizers, and three kinds of homemade noodles with a variety of toppings. I loved all the noodles and recommend fried tofu squares (abura age) as a sleeper topping. (7/89)

LATIN AMERICAN/ CARIBBEAN

Izzy's Sub Shop, 169 Harvard St., Cambridge, 661-3910. Mon.-Fri. 10 a.m.-8:30 p.m. and Sat. 10 a.m.-8 p.m. No credit cards. No liquor. Access up one step from sidewalk level. $3-$6.

Cheap, plentiful, and clean dinners in a somewhat bland Puerto Rican style. A big case of fried savories for the nostalgic. Some dishes and drinks from Jamaica and the Dominican Republic as well as Puerto Rico. (5/90)

Kareem's, 600 Mt. Auburn St., Watertown, 926-1867. Mon.-Fri. 11 a.m.-9 p.m., Sat. 8 a.m.-2 p.m., and Sun. 8 a.m.-1 p.m. No credit cards. No liquor. Up three steps from sidewalk level. $5-$7.

Cheap and delectable. Also authentically homemade. No atmosphere, but you may never lift your face from outstanding platters of felafel, kibbeh, humous, marinated kebabs, and a powerful sautéed chicken. (2/90)

Las Palmas, 162 Park St., Chelsea, 884-4349. Wed.-Mon. 11 a.m.-10 p.m. No credit cards. No liquor. Up one step from sidewalk level. $5-$10.

Mild flavored meat and potatoes (and seafood), and incredibly generous for the price. Repeat after me: steak, fried fish, enormous bowls of soup, tostones, plato montanero, chorizo sausage, and excellent coffee, of course. (9/89)

The Seagrape Tree, 890 Mass Ave, Arlington, 646-5999. Tues.-Sat. 5:30-11 p.m. MC, Visa. No liquor. No bathroom. Access up one bump from sidewalk level. $8-$12.

Ten tables of delightful and authentic (though none too spicy) Jamaican (mostly) delights. Exotic flavors run through trimmings like the corn breads with caraway, rice and beans with coconut milk, and fried plantains. I also maximally recommend the clear-broth Grenada conch chowder, anything "jerked" or barbecued, and the escoveitch fish. (4/90)

Tijuana, 164 Broadway, Chelsea, 884-7494; 290 Somerville Ave., Union Sq., Somerville, 628-7494. Daily 11 a.m.-11 p.m. AE, MC, Visa. Beer and wine (Chelsea only). Both locations up one step from sidewalk level. $7-$13.

Two cheap Mexican restaurants with largely Latin staff and (in Chelsea) clientele. Try the funkier and Southerner dishes such as jalisco tamale, puerco adobado, molotitos, or the no-spice fried dishes like pollo a la tijuana done up in corn flakes. Chelsea is cheaper and has a little more savor but both have uniformed mariachis playing and singing Friday through Sunday, and they're a trip. (8/89)

LUXURY

Biba, 272 Boylston St., Park Sq., Boston, 426-7878. Mon.-Thurs. 7-11 a.m., 11:30 a.m.-2:30 p.m., and 5:30-10 p.m.; Fri. 7-11 a.m., 11:30 a.m.-2:30 p.m., and 5:30-11 p.m.; Sat. 5:30-11 p.m.; Sun. 11:30 a.m.-3 p.m. and 5:30-10 p.m. All credit cards. Full bar. $16-$24 (ac).

Ultra-trendy yet informal and frank in its love of fried food, strange foodstuffs, and familiar foods done as never before. The jazzed-up classics are generally more fun than the Chinese cover versions, but it's all tremendous fun. Don't be overawed, be happy. (9/89)

Veronique, Longwood Towers, 20 Chapel St., Brookline, 731-4800. Tues.-Thurs. 11:30 a.m.-10 p.m.; Fri. 11:30 a.m.-11 p.m.; Sat. 4-11 p.m.; and Sun. 4-10 p.m. AE, CB, DC, MC, Visa. Full bar. Wheelchair accessible via garage and lobby. Validated parking, two hours free. $10-$17.

Beautiful room in a mock-Tudor castle with old-fashioned classic French food, but done in a style of geriatric blandness. Good wine list and simpler dishes will get you through to dessert, where there is a good selection. (7/90)

NEW AMERICAN CAFÉS

Botolph's on Tremont, 569 Tremont St., South End, Boston, 424-8597. Daily 11:30 a.m.-11 p.m. AE, MC, Visa. Beer and wine. Access up a few steps from street level. $6-$13.

A '90s grazeteria — entrees are held down to pastas and grilled pizzas so appetizers can go wild and crazy. Addictive focaccia bread, fine fried calamari, sweet-potato fries. Italian flavors keep things focused. (8/90)

Centre Street Café, 597 Centre St., Jamaica Plain, 524-9217. Mon. and Wed.-Fri. 7:30 a.m.-4 p.m. and 5-10 p.m.; Tues. 7:30 a.m.-4 p.m.; Sat. 9 a.m.-3 p.m. and 5-10 p.m; Sun. 9 a.m.-3 p.m. and 5-9 p.m. No credit cards. No liquor. Access over two bumps from sidewalk level. $7-$11 (lunch $3-$5).

Headquarters for the fringes of Jamaica Plain's burgeoning bohemia. Nine motley tables of bliss for fans of near-vegetarian cuisine. Some of the dinner items, such as the "jumping shrimp" appetizer, are as elegant as any in town. Entrees like Thai chicken are funky but filling. Lunches, such as the holdover "Blackbird sandwich," and the homemade desserts are the real treats, as are the overheard conversations. (8/89)

Le Grand Café, 651 Boylston St., Boston, 437-6400. Mon. 8 a.m.-7 p.m., Tues.-Thurs. 8 a.m.-11 p.m., Fri. and Sat. 8 a.m.-midnight, and Sun. 9 a.m.-6 p.m. MC, Visa. Beer and wine. Sidewalk-level access with bathroom down one full flight of stairs. $6-$9.

Sound salads, honest soups, straight sandwiches, several kinds of roast chicken, and huge desserts. Despite the French decor, the taste is American. Try the peppery fried calamari, grilled-eggplant pizza (with real pesto underneath), and anything chocolate. (8/90)

The Leading Zone, 150 Kneeland St., Boston Leather District, 695-0087. Daily 8 a.m-11 p.m. AE, CB, DC, MC, Visa. Full bar. Ramped access. $10-$14.

Talk about frame-breakers, you're down by South Station, you go into this late-'70s industrial-style magazine-layout room, then your table is a work of art under glass, and the food is Southern barbecue. Some of it — salads, ribs, okra popcorn, hush puppies, pulled pork — is first rate, if not perfectly authentic. (8/90)

T.J.'s Taqueria, 690a Washington St., Brookline, 734-8226. Mon.-Sat. 11:30 a.m.-9 p.m. No credit cards, no liquor. Sidewalk-level access. $2-$5.

Slightly yuppified, take-out version of a Mexican fast-food stand, with most of the spirit and corn/chile flavors but perhaps too little grease. I thought the machaca (beef and egg) and carnitas (chopped pork) were the most Mexican-tasting of the seven fillings. Where something misses, it's mostly because the ingredients are too good. Don't skip the soups. (5/90)

Water Café, 560 Tremont St., Boston, 350-8915. Mon.-Fri. 7:30 a.m.-3 p.m. and 5:30-10 p.m., and Sat. 9 a.m.-3 p.m. AE, MC, Visa. Beer and wine. Access down four steps and up one bump from sidewalk level. $9.

A changing menu with some weak spots, but the hits — pizzette, crab cakes, seafood-*cum*-pasta, desserts amid decaf cappuccino — are as good as versions costing twice the price downtown. Superbly priced for semi-boho quarter. Wear your beret. (8/90)

Zuma, 7 North Market St., Faneuil Hall Marketplace, Boston, 367-9114. Sun.-Thurs. 11:30 a.m.-10:30 p.m. and Fri. and Sat. 11:30 a.m.-11 p.m. AE, CB, DC, MC, Visa. Full bar. Wheelchair access via elevator only. $4-$15.

Rather good tropical-beach food, in a rather awful mock-adobe-deco setting. Hearty soups, novel salads, basic grilled entrees with innovative side dishes, excellent pasta platters. Don't graze, dig right in. Fancy beers appropriate to the food. (5/90)

OTHER

The Grille at 1700, 1700 Beacon St., Brookline, 277-3400. Tues.-Thurs. 11:30 a.m.-10 p.m., Fri. and Sat. 11:30 a.m.-11 p.m., Sun. noon-10 p.m. AE, MC, Visa. Full bar. Sidewalk-level access but up two steps to most tables. Sidewalk café tables at lunch. $6-$13.

I'm recommending the Greek dishes here, such as fried calamari, various kebabs, and moussaka. Also broiled bluefish and a nice, oversize line of burgers. (8/90)

SEAFOOD

Sharky's Seafood Restaurant, 1 Appleton St., South End, Boston, 695-1229. Sun.-Thurs. 11:30 a.m.-11 p.m., Fri. and Sat. 11:30 a.m.-midnight. AE, MC, Visa. Beer and wine. Sidewalk-level access. Valet parking. Reservations accepted. $9-$15.

Sharky's is at its best with fried calamari, grilled shrimp, fish likewise, and al dente pasta. Some people won't be happy until you can get fried squid on every street corner in Greater Boston, and I am one of those people. (5/90)

White Dove Seafood Restaurant, 410 Providence Highway, Dedham, 326-1553. Tues.-Thurs. 4-10 p.m.; Fri. 11:30 a.m.-11 p.m.; Sat. 4-11 p.m.; Sun. 4-9 p.m. MC, Visa. Full bar. Access two steps up from sidewalk level. Parking lot on Washington St. off the rotary. $6-$11.

Another recession dividend — cheap, generous, hyphenated-ethnic roadhouses like those that provided what dining-out fun we had in the '50s. This one offers an expanding menu of simply fried or broiled seafood, loss-leader lobsters, and some standard Italian fare. The ethnicity is Greek. (5/90)

SOUTHEAST ASIAN

Pho Pasteur, 8 Kneeland St., Chinatown, Boston, 451-0247. Daily 9 a.m.-9 p.m. No credit cards. No liquor. Access up three steps from sidewalk level. $3-$5.

Superb specialist in noodle soups, beef- or chicken-based, with a variety of mix-ins. Also a line of drinks and desserts, and some, like "avocado juice" (actually a luscious milk shake), that are both. Small, homy, clean place serving food like mama used to make, if your mama was Vietnamese. (9/89)

Singha House, 1105 Mass Ave (below street level), Harvard Square, Cambridge, 864-5154, 864-5157. Mon.-Thurs. noon-3 p.m. and 5-10 p.m.; Fri. and Sat. noon-3 p.m. and 5-10:30 p.m.; Sun. 5-10 p.m. AE, MC, Visa. Beer and wine. $6-$13.

Contemporary decor introduces a menu with well-made Thai dishes such as a definitive satay and a crunchy-fiery Penang duck. Try fried rice with taro root as a variation on your usual pad thai. Notably generous with shrimp and cautious with grease, two excellent signs. (5/89)

Thai Classic, 92 Harvard St., Brookline, 731-3239. Sun.-Thurs. noon-3 p.m. and 5-10:30 p.m.; Fri. noon-3 p.m. and 5-10:30 p.m.; and Sat. 5-10:30 p.m. MC, Visa. Beer and wine. Street-level access. Private parking lot. Lunch $4-$6, dinner $6-$12.

Not a classic, but a reliable Thai restaurant that does a lot of things well, focusing on seafood. Don't miss the satay, tod mun, curries laced with coconut milk, fish choo chee, or Phuket lobster. (7/90)

FIVE & DINE

C'est Si Bon

Ever since it opened last July, I've wanted to check out this East Cambridge eatery. Peeking in the windows, it looked like a pleasant spot to sit and linger over a cup of coffee and a pastry. For one reason or another, though, I hadn't had the opportunity until last week, when I found myself making lunch plans with someone whose office is just around the corner. "Let's meet at . . ." — I really didn't want to say it — "C'est Si Bon."

My reluctance, I think, is easy to understand. The corresponding experience in Paris would be for one friend to say to another, "Recontrez-nous au It's So Good." Oh, well, I suppose I should lighten up, since the food at C'est Si Bon is well worth the embarrassment of having to utter the name. The menu offers the standard triple-S variety — soups, salads, and sandwiches, that is — and it is executed respectably. The staff seems especially proud of the oven-baked turkey breast and the honey-baked ham offerings, so we took the encouragement. The turkey was just a bit dry, but the ham had a nice smoky flavor, and both were pleasingly devoid of that familiar lunch-meat pitfall, excessive saltiness. At $4.25 each, an accompanying bag of chips or a dollop of cole slaw would've been nice, but once you've been on the Five-&-Dine trail for a while you become hardened to the realities of low-budget dining. Besides, a modest meal will leave room for dessert, and there are wicker baskets full of baked-on-the-premises goods to choose from. We tried the Chocolate Madness and the carrot cake (both $1.75 per slice); the former was the more memorable: an ample, dense truffle cake, (almost) too rich to finish. (Whole cakes are available, too.)

C'est Si Bon, located at 10 Rogers Street (at the base of River Court condominiums, corner of First and Binney Streets), is open from 7:30 a.m to 5:30 p.m., Monday through Friday, and from 9 a.m. to 2 p.m. on weekends. Call 225-2244.

— Timothy Gower

THE HOT AND SOUR LINE

If you have had a bad experience with one of the restaurants listed, let us know. Contact the Hot and Sour Line, c/o Robert Nadeau, the Boston Phoenix, *126 Brookline Avenue, Boston 02215.*

#748 Follow the leader

THE PUZZLE

by Don Rubin

Each of the movies at the right has a number in its title. We'd like you to follow the leader, add them all up, and give us the total.

Rules

1. Prizes for solving the Puzzle will be *Boston Phoenix* Puzzle Winner T-shirts.

2. All entries must be received at the *Phoenix* office (addressed to Puzzle #748, *Boston Phoenix*, 126 Brookline Avenue, Boston 02215) by noon on Friday, March 8. *Phoenix* employees and their immediate families are ineligible.

3. In the event of disputes or ties, the judges' decisions will be final and arbitrary. We have only 10 T-shirts to give away each week, so when there are more than 10 winners we'll have a lottery.

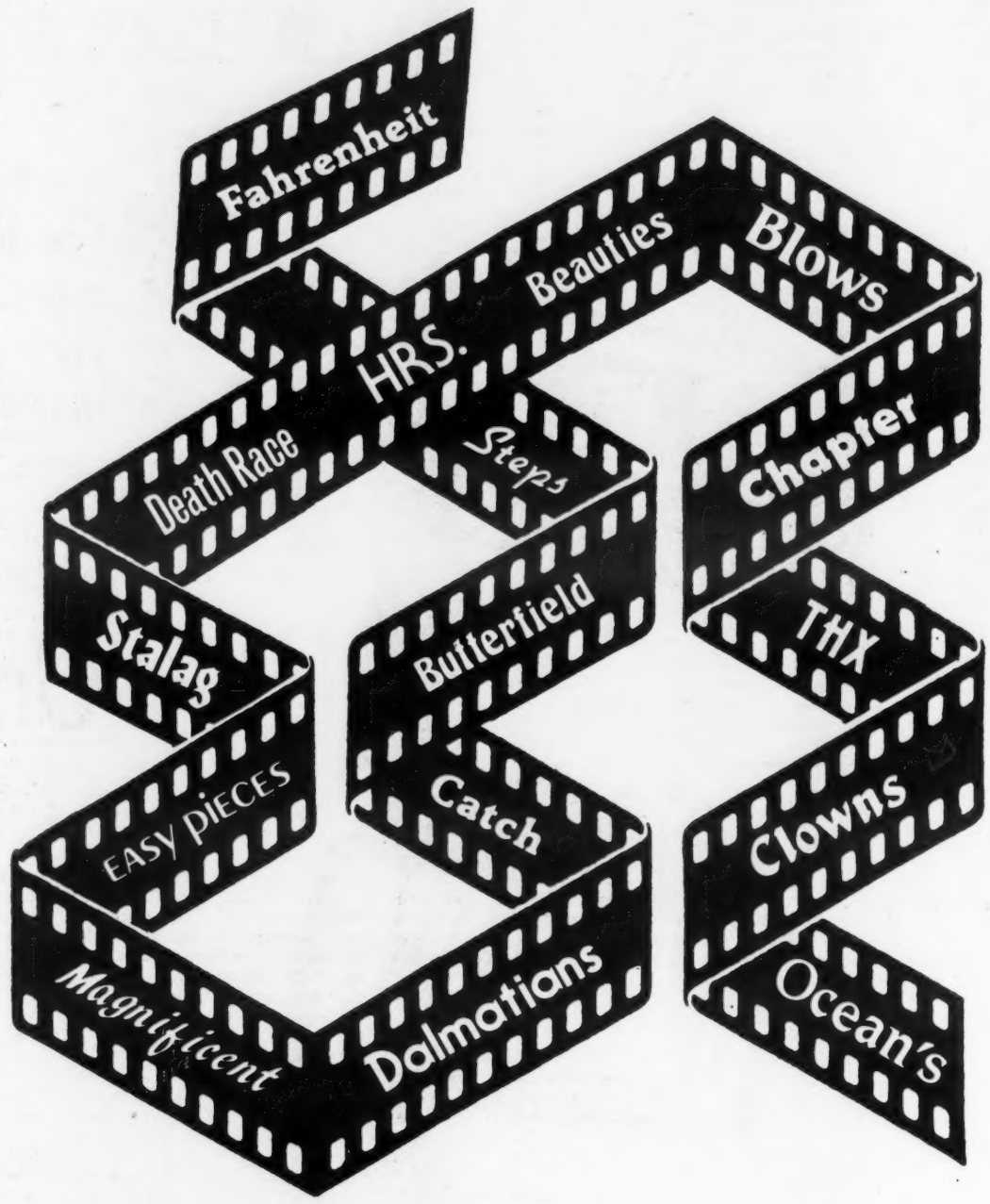
4. All entries must be accompanied by the Puzzle page. When possible, the answers should be entered on the Puzzle page.

Name _____

Address _____

City/Zip _____

T-shirt size (S, M, L, XL) _____



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Solution #746

Again, loads of entries. For those of you who missed it, the 11 knots in "Rope Trick" spelled out

DROP US A LINE

T-shirts to the following:

1) David M. Hardy, Watertown
2) Sheila Williams, Lincoln
3) Tuesday & Andy, Somerville
4) Patrick McHallam, West Roxbury
5) John Forsyth, Brookline
6) Joseph P. Sedlak II, Lynn
7) Hester Fuller, Jamaica Plain
8) Brenda Maloof, Boston
9) Na'ama Lion, Boston
10) Dennis E. Stapleton, North Quincy

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230 Congress Street (at High Street) 451-1566
101 Summer Street (near High St.) 350-7084
One Beacon Street (on Tremont St.) 227-3164
155 Milk Street (at Broad St.) 451-1590
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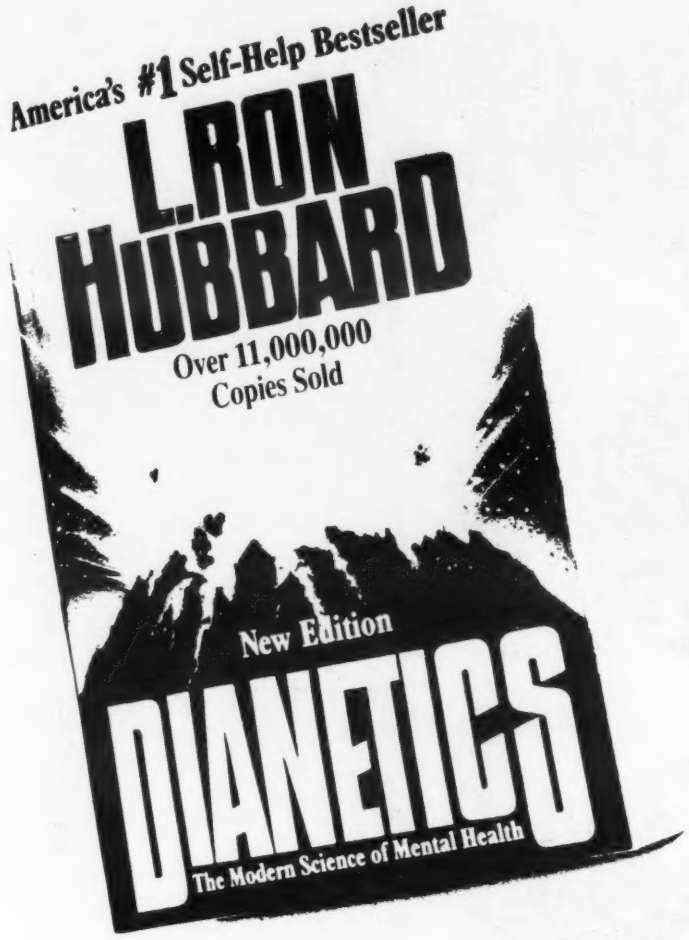

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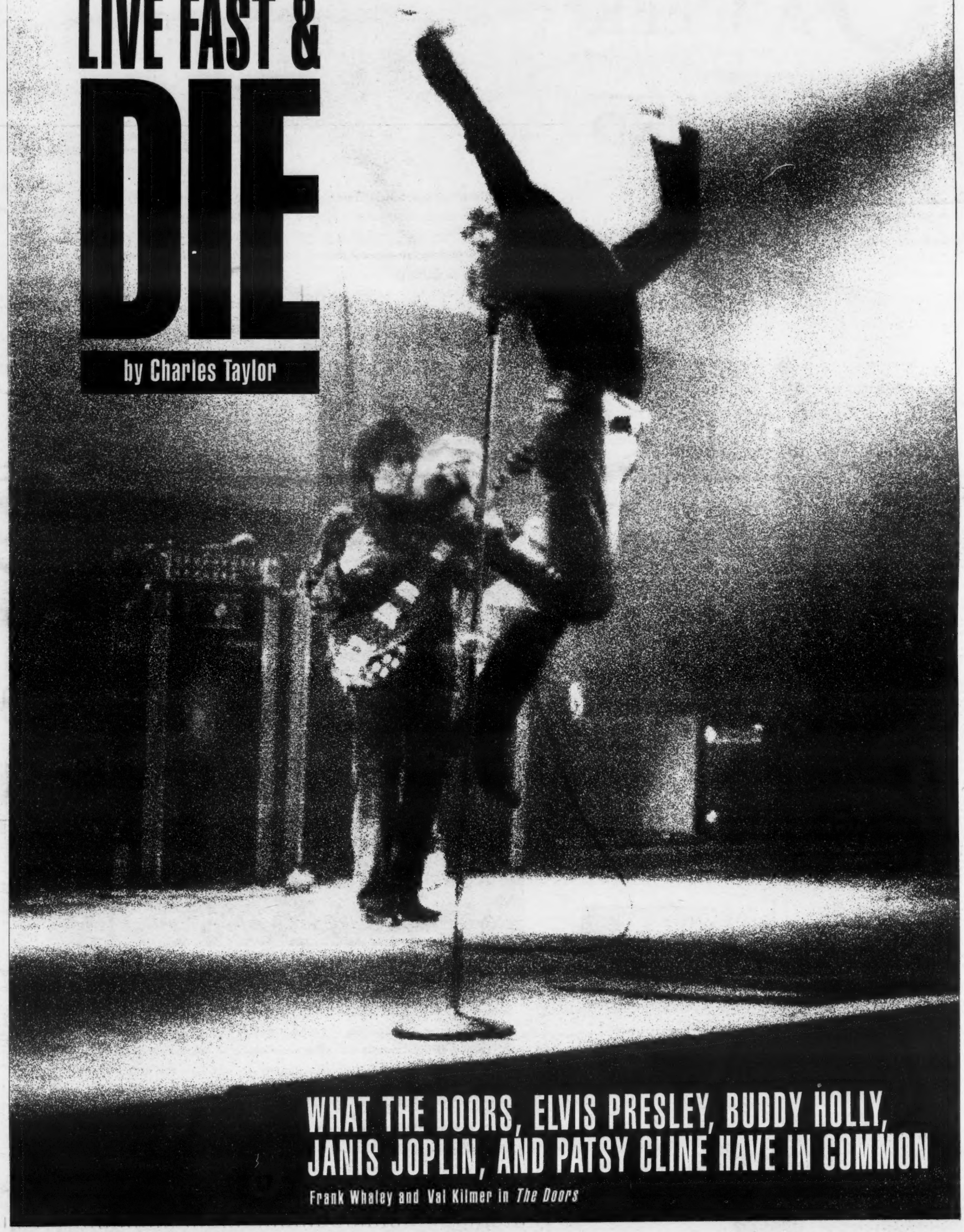
BOSTON AFTER DARK

ARTS & ENTERTAINMENT

LIVE FAST & DIE

by Charles Taylor



WHAT THE DOORS, ELVIS PRESLEY, BUDDY HOLLY, JANIS JOPLIN, AND PATSY CLINE HAVE IN COMMON

Frank Whaley and Val Kilmer in *The Doors*

8 DAYS A WEEK

by Amy Finch

THE WEEKEND

1

FRIDAY

FILM. Oliver Stone's ***The Doors*** (Cinema 57, Fresh Pond, Circle, suburbs) tells the story of the Lizard King himself, Jim Morrison. Val Kilmer, Kyle MacLachlan, and Meg Ryan star. Disney's ***Shipwrecked*** (Copley Place, Fresh Pond, West Newton, suburbs) is an adventure tale directed by Nils Gaup. And Carmen Maura stars in ***Ay, Carmela!*** (Nickelodeon), director Carlos Saura's take on the Spanish Civil War.

After changing world cinema with the neo-realist classic *Rome, Open City* (1945), Roberto Rossellini followed up with the more conventional but still electrifying ***Paisan*** (1946). A series of vignettes exploring the clash and reconciliation of cultures — the victorious Americans and the defeated Italians — in postwar Sicily, it's a film classic all the more timely given the current conflict in the Gulf. Screening with Rossellini's ***Stromboli*** (1949) at the Harvard Film Archive, 24 Quincy Street, Cambridge. Call 495-4700.

PERFORMANCE. Over the past few months, Concord Academy's Outside/Inside Festival has brought a broad palette of innovative performance artists to the westerly 'burb. Tonight's bill stars **John Kelly**, who's recently been doing his raved-about multi-media thing at New York City's the Kitchen. Curtain is at 7:30 p.m. at 166 Main Street, Concord, and tickets are $8. Call (508) 369-6080, extension 146.

MUSIC. Boston's boss of garage R&B, **Barrence Whitfield**, makes his last local stop until May with a dance party tonight and tomorrow at Johnny D's, 17 Holland Street, Davis Square, Somerville. Call 776-9667.

The **Festival of Women Improvisers** concludes its week of exhibitions and workshops with a weekend of concerts. Tonight's offering features the **Really Eclectic String Quartet**, including some of the best string players in town — violinists Miriam Rabson (of the Klezmer Conservatory) and Matt Glaser (whose jazz fiddle has complemented the likes of Lee Konitz and David Grisman), violinist/violist Melissa Howe, and bassist James Guttman. The evening finale features the multi-media group **Chroma**, with, among others, saxophonist/dancer Stan Strickland, pianist vocalist Chris Chalafant, cornettist Graham Haynes, dancer Linda Ugelow, and painter Nancy Ostrovsky. Also on the bill are the Claire Ritter Quartet and the Zusaan Kali Fasteau trio. The concert begins at 8 p.m., and tickets are $10, $8 for students and seniors. The Cambridge Multicultural Arts Center is at 41 Second Street. Call 577-1400.

2

SATURDAY

MUSIC. Love is *still* hell and it *still* stinks, regardless of what one or two giddy fools here at the *Phoenix* might have to say. Nevertheless, the nasty vermin is providing the **Boston Philharmonic** ample fodder for its concerts tonight and tomorrow. The program looks like this: Tchaikovsky's *Romeo and Juliet Fantasy-Overture*, the Boston premiere of Stephen Albert's *Flower on the Mountain* (featuring Lucy Shelton, soprano), Mahler's *Songs of a Wayfarer* (featuring Christopher Trakas, baritone), and Elgar's *Enigma Variations*. Tonight's concert takes place at 8 in New England Conservatory's Jordan Hall, 290 Huntington Avenue, Boston; tomorrow's starts

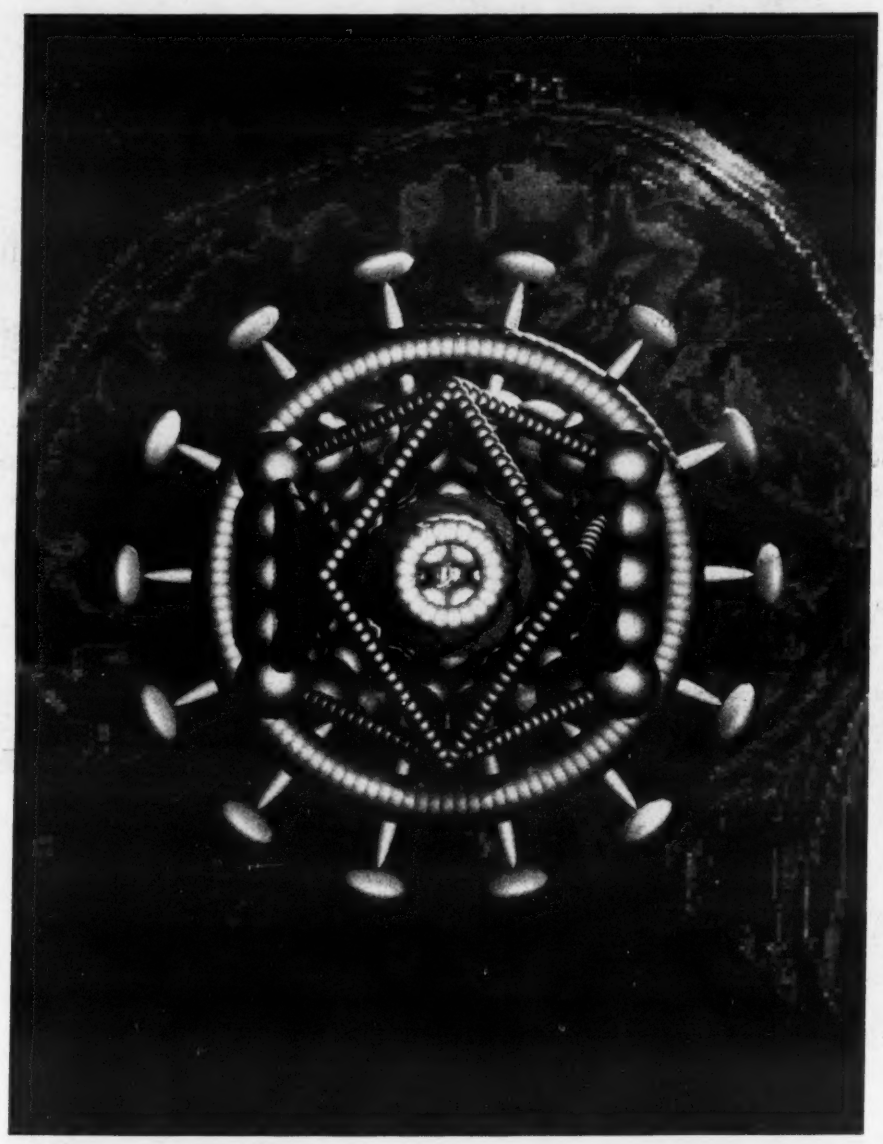
HOT TIX

For those of you who like to plan ahead — and sometimes it's necessary if you're going to get the seats you want — here are some events you might consider buying tickets for in advance. You can get details by calling the numbers below; you may also be able to obtain tickets from the various agencies around town (remember that they charge a handling fee). Just don't say we didn't warn you.

Penn & Teller, through March 3 at the Colonial Theatre: call (800) 382-8080.
Ruth Brown, through March 3 at the Regattabar: call 876-7777.
The **American Repertory Theatre** presents **Ibsen's *When We Dead Awaken***, directed by **Robert Wilson**, through March 9 at Loeb Drama Center: call 547-8300.
Boston Ballet presents "Treasures of Les Ballets Russes," through March 10 at the Wang Center: call 931-2000.
Trinity Repertory Company presents Craig Lucas's ***Reckless***, through March 30: call (401) 351-4242.
"Robert Wilson's Vision," through April 21 at the Museum of Fine Arts: call 267-9300.
Dance Umbrella presents **Susan Marshall**, March 7 through 9 at the Emerson Majestic Theatre: call (800) 382-8080.
Wendy Wasserstein's ***The Heidi Chronicles***, March 8 through 15 at the Colonial Theatre: call 426-9366.
Sting and **Concrete Blonde**, March 9 at the Worcester Centrum: call 931-2000.
Inspiral Carpets, March 13 at the Paradise: call 254-2053.
Julie Harris in ***Lucifer's Child***, March 19 through 24 at the Colonial Theatre: call 426-9366.
The **Bank of Boston Celebrity Series** presents the **Alvin Ailey Dance Theater**, March 19 through 24 at the Wang Center: call 931-2000.
A Chorus Line, March 26 through 31 at the Wang Center: call 931-2000.
Happy Mondays, April 16 at Citi: call 931-2000.

COURTESY OF ZOE GALLERY

FRIDAY: Emmett McDermott is a Boston artist whose provocative works include elements of paint, sculpture, and sound — art to be *experienced*, rather than simply looked at. A show of his not-to-be-missed works continues at Zoe Gallery, through tomorrow. Call 536-6800. (In photo: *Onan*, mixed-media on canvas.)



FRIDAY: If there's an eerie and unsettling quality about the above photograph, with its calculated symmetry, that's probably because the image represents the AIDS virus, as seen in the "Science in Depth" exhibit opening today at the Computer Museum. The show features three-dimensional photography created from scientific data of subjects unseen by the naked eye. Dubbed "phscolograms" by the artists and scientists who created them at the Illinois Institute of Technology, in collaboration with the Electronic Visualization Laboratory at the University of Illinois, these images blend elements of photography, holography, sculpture, and computer graphics. In addition to exploring objects as diverse as viruses, the surface of Mars, and the eye of a thunderstorm, "Science in Depth" includes tributes to Georgia O'Keeffe and Man Ray. Call 426-2800.

at 4 p.m. in Sanders Theatre, corner of Kirkland and Quincy Streets, Cambridge. Tickets are $8 to $20, but students and seniors are entitled to discounts to tomorrow's concert. Call 861-8530, or call 899-0333 to charge tickets.

The highlight of the **Boston Symphony Orchestra**'s annual "Salute to Symphony" outreach event is today's **open house**, with its ample roster of free performances by the New England Conservatory Percussion Ensemble, Boston University's Century Brass Quintet, the New England Trombone Choir, the Honors String Quartet from the Boston Conservatory of Music, and the Reverence Gospel Ensemble from Berklee College of Music. It all starts at 10 a.m. and wraps up at 3 p.m. in Symphony Hall, 301 Mass Ave, Boston; call 266-1492.

The **"Reunion of Friends of Great Black Music"** brings together some of the best musicians on the local scene. The concert begins at 8 p.m. with choreographer DeAma Battle and the Art of Black Dance and Music. Then vocalist Semenya McCord is joined by saxophonist/flutist Stan Strickland, percussionist Syd Smart, drummer Herbie King, bassist Dan O'Brien, cellist Glynis Lomon, trumpeter Arthur Brooks, and woodwind player Leonard Brown. The concert is at the Cambridge Multicultural Arts Center, 41 Second Street. Call 577-1400.

THEATER. The film *Amadeus* painted a dubious personal portrait of Mozart, characterizing the composer as perpetually immature and frivolous. ***Mozart's Letters***, a dramatization of Mozart's correspondence with his parents, is said to present a rather different picture of the young genius. Adapted for the stage by Poets' Theatre artistic director Andreas Teuber in collaboration with German scholar Robert Spaethling, the work gets a staged reading this afternoon in the Museum of Fine Arts' Remis Auditorium. It's presented by Poets' Theatre and begins at 2:30 p.m. Tickets are $8, $5 for students. The MFA is located at 465 Huntington Avenue, Boston. Call 576-7638.

YARNSPINNING. As the war drags on, many factions in the arts community are beginning to raise their voices about the toll it's taking. From the storytelling world, Sharon Kennedy, Elisa Pearmain, and Julie Meltzer are presenting **"A Wish for Peace: Storytellers Reflect on the War"** at the First Parish Unitarian Universalist Church, 630 Mass Ave, in Arlington Center. Also featured are singer Jeanne Morrill and harpist Margot Chamberlain. Children 10 and older are welcome. The concert starts at 8 p.m., and tickets are $4.

CULTURAL SURVIVAL. Admission will set you back a bit, but it's for a worthy cause and it's sure to be a good time: Cultural Survival, the Cambridge-based organization that works to protect indigenous cultures from encroaching development, joins the Rainforest Alliance in throwing a benefit gala at the Ritz-Carlton. The finale to the Ritz's **"Brazil Week,"** the bash includes Brazilian food, Latin American music, Brazilian dance, an art boutique, and a rain-forest slide show. It runs from 8 p.m. to 1 a.m., and tickets are $75 per person. The Ritz-Carlton is located at 15 Arlington Street, Boston. Call 495-2562.

3 SUNDAY

MUSIC. After more than 40 years (and several personnel changes), the **Juilliard String Quartet** remain bold and aggressive. This afternoon, commemorating the 200th anniversary of his death, they perform a Mozart concert, including the Quintet in E-flat with guest violinist Michael Tree. The performance takes place at 3 p.m. in Jordan Hall, New England Conservatory, 290 Huntington Avenue, Boston. Tickets are $20. Call 536-2412. (Incidentally, why is it that everybody's going hog wild over Mozart's *death*?)

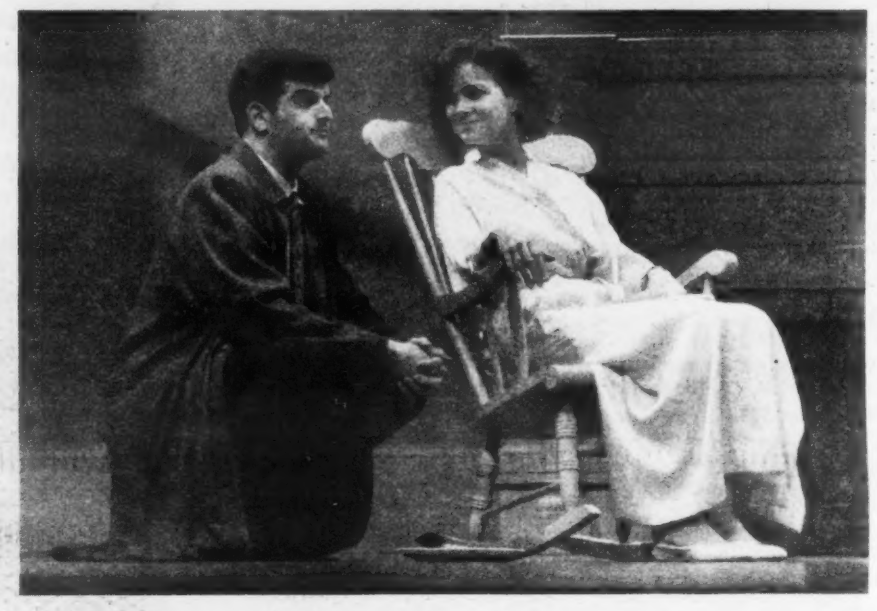
The **Festival of Women Improvisers** closes this afternoon with a concert of "Electro-Acoustic Strings." First up is a duo — electric cellist Arthur Russell and Elodie Lauten, who plays trine (an electronic lyre). Then the trio of electric cellist Glynis Lomon and violinist Greta Buck (both have studied and played extensively with luminaries of the jazz avant-garde like Cecil Taylor, Jimmy Lyons, Milford Graves, and Leroy Jenkins), and percussionist Masashi Harada. The concert begins at 2 at the Cambridge Multicultural Arts Center, 41 Second Street. Call 577-1400.

The **Scholars of London**, a

Continued on page 4

PHIL IN PHLASH

FRIDAY: Lately the Titanics have been sneaking that ultra-groovy Flies number "Jesus Christ" into their sets. This has prompted some of us to haul out our scratchy copies of the Flies' *Get Wise* (Homestead) and to marvel at the élan with which the earlier band of Nat Freedberg (in photo) fused gnarly guitars, waggish-smart songwriting, and melody. The Titanics are great, but so were the Flies, in an airier, high-and-lonesomer sort of way. They do a reunion show tonight at Bunratty's (the new name stinks, so there); call 254-9820.



TUESDAY: *The Heidi Chronicles*, Wendy Wasserstein's Tony and Pulitzer Prize-winning comedy about growing up female in the '60s, '70s, and '80s, opens at the Colonial Theatre for a two-week run starting tonight. Stephanie Dunnam (from *Dynasty*) is the Heidi being chronicled, Daniel Sullivan is the director. Call 426-9366.

FLICKS IN A FLASH

COMPILED BY GARY SUSMAN

BASED ON *VARIETY'S* TOP TEN FOR WEEK ENDING 2/21/91	BOSTON PHOENIX	BOSTON GLOBE	BOSTON HERALD	NY TIMES	PEOPLE	TIME	NEWSWK	NEW YORKER	VILLAGE VOICE	LA TIMES	NEW YORK
1. THE SILENCE OF THE LAMBS	★	★	★	★	★		★	★	★	★	★
2. SLEEPING WITH THE ENEMY	🎲	🦃	🦃	🎲	🦃	🦃	🦃	🦃	★	🦃	🦃
3. KING RALPH	🎲	🦃	🦃	🎲	🎲	★				🦃	🎲
4. HOME ALONE	🦃	🎲	🦃	★	🦃	★	★		🎲	🦃	★
5. DANCES WITH WOLVES	★	★	★	🎲	🎲	★	★	🦃	🎲	★	★
6. L.A. STORY	★	★	🦃	🎲	★		🎲	★		★	🎲
7. THE NEVER ENDING STORY II	🦃	🦃	🦃	🦃	★					🦃	
8. NOTHING BUT TROUBLE	🦃	🦃	🦃	🦃	🦃					🦃	
9. WHITE FANG	★	★	🎲	★	★					🎲	
10. AWAKENINGS	🎲	★	★	🦃	★	🦃	🎲	🦃	🦃	🎲	★

LEGEND: ★ = RAVE REVIEW, A GEM; 🎲 = MIXED RESPONSE, CRAP SHOOT; 🦃 = TURKEY

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Continued from page 3
pre-eminent early-music vocal ensemble, make their Boston premiere tonight with a performance of sacred and secular music by William Byrd (the *Mass for Four Voices*), Palestrina, Lassus, Vasquez, Ruimonte, Jannequin, and others. The concert is at 8 p.m. at the Old South Meeting House, 310 Washington Street. The group perform again at the Swedenborg Chapel on Wednesday; the Chapel is at 50 Quincy Street, Cambridge, on the Harvard campus. Tickets are $10, or $7 students, available at the door. Call 787-0559.

THE WEEK

4 MONDAY

MUSIC. This is the week for the New England Conservatory's **"Instantaneous and Unpredictable: A Festival Around John Cage."** The event begins tonight with student performances of Cage's work for keyboard at 5 p.m. in N.E.C.'s Brown Hall (30 Gainsborough Street, Boston) and continues at 8 with "An Introduction to John Cage" — chamber works by Cage, Henry Cowell, and John Zorn. Both events are free. Call 262-1120.

Jazz thrives on the jam session, and there have been too few of them around the town's clubs lately. But there's a new place in town for musicians to jam and hang, the **New B&D Bar and Deli**, 835 Beacon Street, Boston (next to Stitches Comedy Club). The B&D is running jazz jams every Monday night beginning at 9 with vocalist Trudy Sandhaus. Call 859-0087.

5 TUESDAY

MUSIC. The NEC's **John Cage** celebration continues at 5 p.m. in Williams Hall with a panel discussion in which the venerable avant-gardist will be joined by NEC faculty members **Robert Cogan, John Heiss,** and **Stephen Drury**, Yale music historian **Vivian Perlis,** and *Boston Globe* music critic **Richard Dyer**. At 8 p.m., a free concert of music by Cage, Schoenberg, and Varèse with the NEC chorus and Wind Ensemble is performed in Jordan Hall, 290 Huntington Avenue, Boston. Call 262-1120.

Vocalist **Mili Bermejo** is a different kind of "fusion" artist. With her Quartet Nuevo she mixes traditional Latin folk forms with modern jazz arrangements as well as contemporary jazz standards by the likes of Keith Jarrett and Chick Corea. She's at the Regattabar, in the Charles Hotel, Harvard Square, tonight beginning at 9, $6 cover. Call 876-7777.

6 WEDNESDAY

MUSIC. John Abercrombie and **Mick Goodrick** are the yin and yang of electrified jazz guitar. Abercrombie is a hefty guitar speedster in the tradition of John McLaughlin — he's worked in trios with Dave Holland and Jack DeJohnette, and Marc Johnson and Peter Erskine. On his latest disc, *Animato* (ECM), he's joined by composer/keyboardist Vince Mendoza and drummer Jon Christensen. Goodrick, a longtime conspirator with Gary Burton, has a more probing, impressionistic style, and a sense of harmony and color that make him a sterling accompanist as well as soloist. The two join forces in bassist Bruno Destrez's **New Quartet** (with drummer John Riley) tonight and tomorrow at Ryles, Inman Square, shows at 8 and 10:30, tickets $8 in advance or $10 at the door. Call 931-2000.

The electronic and percussion music of **John Cage** is featured at 5 p.m. in the New England Conservatory's Brown Hall, 30 Gainsborough Street, Boston. At 8, "Simultaneous Musics" includes Cage's collaboration with Lou Harrison, *Double Music* (1941) and George Russell's *Vertical Form VI.*

Jazz pianist **McCoy Tyner** brings his epic sound into the Regattabar tonight through Saturday with bassist Avery Sharp and drummer Aaron Scott. The R-Bar's in the Charles Hotel, Harvard Square; call 876-7777.

FILM. The advance buzz surrounding ***Berkeley in the Sixties*** sounds good; Mark Kitchell's film, with its candid interviews and archival footage, chronicles the student movement at the University of California and its relation to world events. The film opens for a regular run at the Coolidge Corner Theatre next week, but it has a preview screening tonight through Friday at the Museum of Fine Arts' Remis Auditorium, Copley Square, Boston. Screenings begin at 5:30 and 7:30 each night. Call 267-9300.

7 THURSDAY

MUSIC. If you know **LaVern Baker**'s name from bubble-gum soul of the '50s and '60s, then you owe her music another listen. Lately she's been knocking audiences out with her gut-wrenching R&B. LaVern is at Nightstage, 823 Main Street, Cambridge tonight at 7:30 and 10 p.m. Call 931-2000.

PERFORMANCE. The text for ***Counting Her Dresses***, Mobius's new "collectively created performance work," comes from Gertrude Stein's *Geography and Plays*, an unconventional, dreamlike theater piece. *Counting* is a free-associative treatment of women's relationships — with clothing and one another, and it's directed by Mobius member David Miller. It's being presented with another new drama, ***Home Sweet Home***, which is billed as a "puppet movement music fable" about an encounter between a homeless man and street performers in Harvard Square. Curtain is at 8 p.m. tonight through Saturday at Mobius, 354 Congress Street, Boston. Tickets are $10, $8 for students and seniors. Call 542-7416.

8 FRIDAY

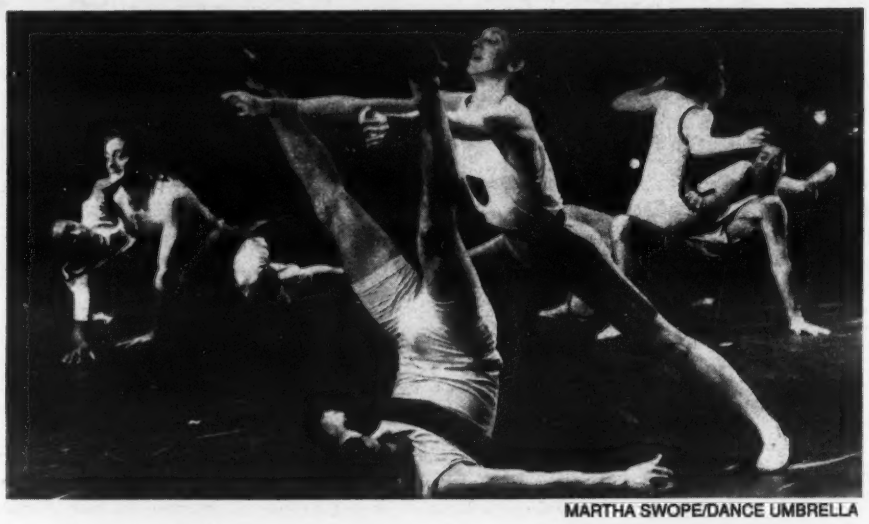
MUSIC. There's college rock and there's college funk — the septet **Chucklehead** do the latter, a theatrical blend of P-Funk, James Brown, and dada-satiric rap. They're at the Paradise tonight with the rap duo Gang Starr Posse. The club's located at 969 Comm Ave, Boston. Call 254-2052.

(Carolyn Clay, Jon Garelick, Peter Keough, Paul D. Lehrman, and Charles Taylor helped out this week.)

THURSDAY: As Woody Allen demonstrates in his new film *Alice*, invisibility is a perennially appealing fantasy that combines voyeurism, delusions of grandeur, and feelings of worthlessness. Long before Woody got hold of the idea, James Whale had made the classic film on the subject with his adaptation of H.G. Wells's *The Invisible Man* (1933). Claude Rains stars as an inventor whose discovery not only turns him invisible but drives him insane. Lots of black-comic slapstick before the somewhat moralistic conclusion, which includes a famous visual gaffe. At the Wellesley Free Library. Call 235-1610.

BLASE GALLO/ENCORE PRODUCTIONS

THURSDAY: Alan Bowne's one-act drama *Beirut* has generated a host of impassioned responses since its premiere in New York some four years ago. The tale of two lovers quarantined in New York's Lower East Side and left to battle each other and an unnamed virus, the play has been hailed for its risk taking, as well as condemned for its sensationalism and titillating tone. Encore Productions presents it through Saturday at the Leland Center at the Boston Center for the Arts. Call 266-6294.

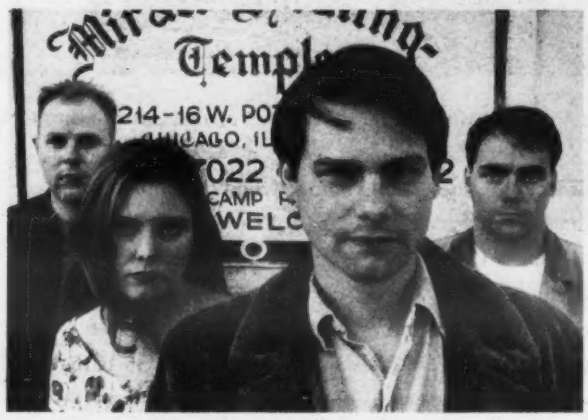


MARTHA SWOPE/DANCE UMBRELLA

THURSDAY: Susan Marshall and Company make their Boston bow performing *Contenders*, Marshall's hour-long work that finds eight dancers/jocks striving relentlessly for individual distinction as well as deeper personal connections with one another. Marshall, a Bessie Award-winning choreographer, has a penchant for emphasizing small groups of dancers while filling the stage with a panoramic crowd of performers. The ensemble perform through Saturday at Emerson Majestic Theatre; they're presented by Dance Umbrella. Call (800) 382-8080.

FUTURE PERFECT

Whereas a lot of white "alternative" rock is mired in its own mordant, introspective funk, Eleventh Dream Day's *Lived To Tell* (Atlantic) blasts forth with a vision that's flexible enough to encompass anything from back country blues to Sonic Youth squalling to free jazz. And their literate lyrics match the music, taking in all of America with their stories about small towns and small lives. For a change, here's a band whose emotional complexity is as dense and revelatory as the sound blasting from their amps. They play T.T. the Bear's on March 16 and 17. Call 492-0082.



LYNN McCANN/BETSY SALKIND

To celebrate the 15th year of *Sojourner* and the 10th anniversary of women's studies at Northeastern University, a trio of comedians descend on NU's Blackman Auditorium on the night of March 16: San Francisco-based Marga Gomez and Karen Williams and Boston's own Betsy Salkind (in photo), known hereabouts for her stints in the improv group Guilty Children and the stand-up ensemble Terrorist Bridesmaids. Call 437-2247.

By the time he died, a year and a half ago, Alvin Ailey's name had become virtually synonymous with the term American modern dance. Each year his American Dance Theater makes a stop in Boston; this year's dates are March 19 through 24, at the Wang Center. The program varies from night to night and highlights Ailey favorites such as *Blues Suite* and *Revelations*, as well as new additions to the repertoire by Judith Jamison and others. It's a Bank of Boston Celebrity Series presentation; call 931-2000. (In photo: The company in Talley Beatty's *Come and Get the Beauty of It Hot*.)

STATE OF THE ART

New England Film/Video Fellowships

Media artists living in New England can apply to the New England Film/Video Fellowship Program for production funds totaling $45,000 for new works or works-in-progress. The maximum single award is $6000; an additional non-cash equipment-usage grant giving access to BF/VF's production facilities is also available.

Administered for the 10th year by the Boston Film/Video Foundation, the fellowship program is funded by the National Endowment for the Arts and the American Film Institute and is meant to assist independent media artists in the production of non-commercial works. Artists can submit work in any genre. Organizations and full-time students are ineligible.

Applications must be received by April 1; they can be picked up at the BF/VF, 1126 Boylston Street, Boston. Recipients will be announced by May 27. For more information on application procedures and requirements, call Marie-France Alderman at 536-1540.

Studio Red Top

How does one develop a following when one does not have a demo tape to distribute to radio stations and club bookers? With extreme difficulty. Keeping that in mind, Studio Red Top, a nonprofit "resource center for jazz women and men," is presenting a "Swan Song Recording Project." Swan song because the Massachusetts organization, which for the past 13 years has produced concerts and audio and video recordings, will soon close its doors because of lack of funding. (This event is being paid for by the Massachusetts Cultural Council.)

Women instrumentalists, singers, and composers are invited to apply as one of 12 participants in the project, to take place at the Middle East Restaurant on two nights in April and May. Four musicians from each category will be selected to perform 15-minute sets of the music of their choice with a rhythm section provided by Studio Red Top. Each musician will then be given a digitally recorded copy of her performance. Members of Studio Red Top's Board of Directors — all working professional musicians — will select the winners. The deadline for receipt of applications is 6 p.m. on March 9. For information on the application process, call Cathy Lee at 397-8311.

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NEXT WEEKEND

Iron & Silk

Mark Salzman ought to have a swelled head. Here's a 29-year-old guy who has earned a degree in Chinese language and literature at Yale, written a bestseller (*Iron & Silk*) about his experiences learning Chinese martial arts and teaching English in China, written and starred in the film version of his book (opening in Boston next weekend), and completed his first novel, *The Laughing Sutra*. He's even appeared in a new Dewar's Profile ad. (Check out the back cover of the current *Rolling Stone*.)

"I get teased for being in a film about my own life," Salzman admits, adding that if he thought of himself as a real-life film hero, "I'd have to walk around with my theme music. It'd be like *I'm Gonna Git You Sucka*."

But if he had a huge ego, he wouldn't feature, in both book and film versions of *Iron & Silk*, a scene in which he's performing a dazzling impromptu martial-arts display before awed Chinese onlookers . . . when he suddenly splits his pants.

Actually, Salzman says, "I find the character of me in the movie dull company. But that's okay, because I'm not the point of the movie. I don't want my personality to overwhelm the Chinese characters, because they're all more interesting than I am."

The difficulty of finding a director who would do the Chinese characters justice made Salzman hesitant to adapt his book into a film, despite many Hollywood offers. Then, at a Chinese film festival at Yale, he met Shirley Sun, producer of *A Great Wall*. Although she'd never directed, he thought she'd be right for the project. And though he'd never acted, she thought he'd be right to play himself. "We gambled on each other," he says.

The hardest thing about writing the screenplay with Sun, Salzman says, was deciding what to cut, condensing events and characters so that the film would be only 90 minutes long. Sun also fictionalized some events, for the sake of dramatic structure and character development.

"I tried as hard as I could to keep it verbatim from the book, and most of the scenes actually are. But Shirley felt that, for one thing, she wanted the romantic story to be expanded because she's a woman, and she didn't want it to be just another boy-and-his-sword movie. We also put two teachers together into one person, so that I could have a female t'ai chi teacher, because there are female martial-arts teachers."

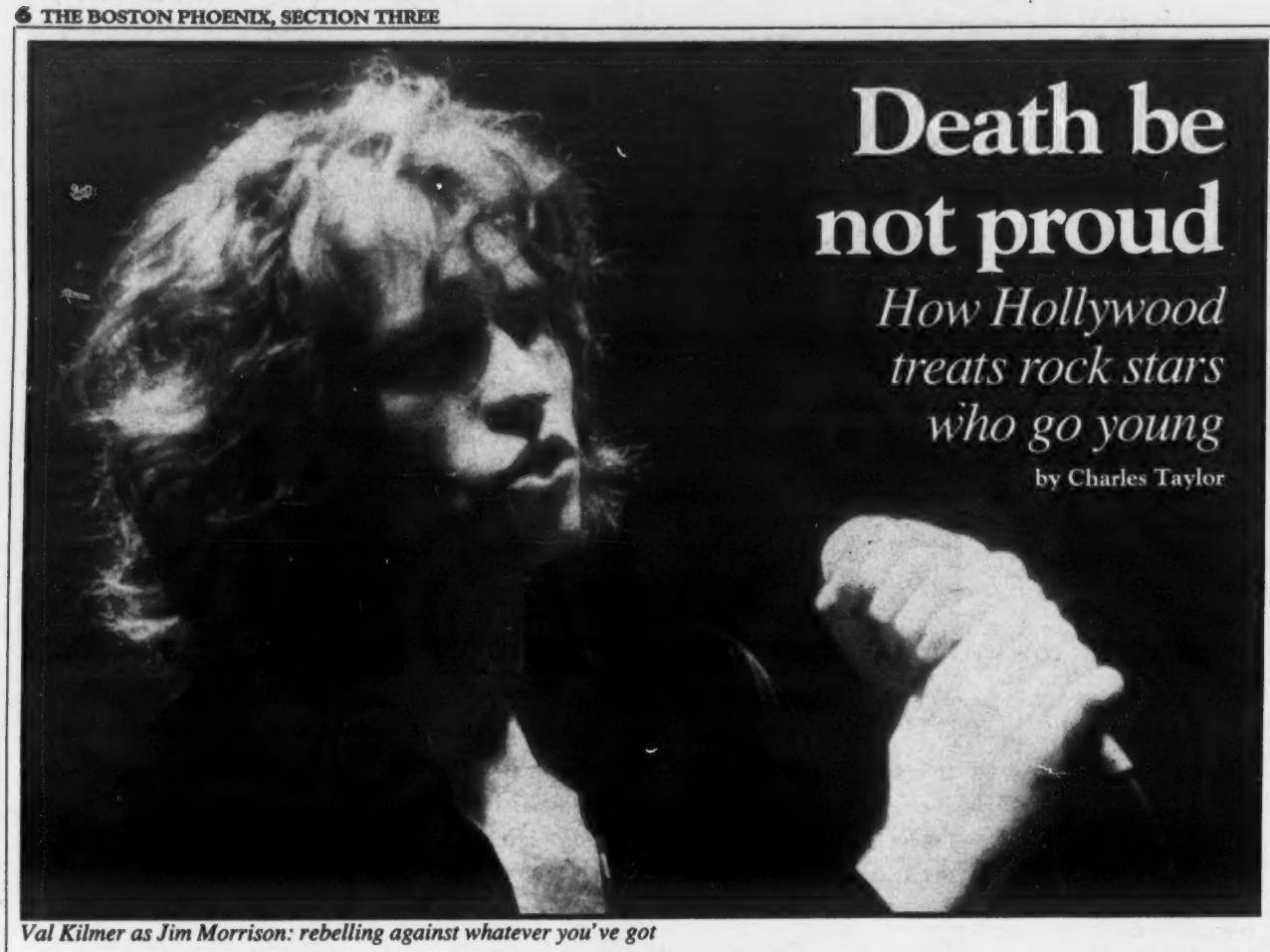
Sun and Salzman filmed on location in the southern city of Hangzhou from late 1988 to June 2, 1989, the day before Chinese troops massacred pro-democracy students in Tiananmen Square. "It was filmed with government permission, in cooperation with a Chinese studio. The Chinese thought it was a great thing that there was a joint venture and they would show it in both places. Ever since Tiananmen, China's government is not even interested, because the film is vaguely critical of the government. But it's by no means an unflattering picture of the Chinese people."

Indeed, the book and film are colored by an often ironic, unromanticized, but never disparaging point of view, rare in American travel literature about China, that Salzman calls "a fairly realistic view that is not too sweet but is not just bashing."

That irony tempers the naive character of someone who has tried many pursuits because it doesn't occur to him that he might fail. Of acting, he says, "It did feel really fun, and I didn't feel it was difficult because I didn't realize how easily it could have gone wrong."

Now, however, Salzman is directing his energy toward being a homebody. "In terms of sanity and life expectancy, it's not really wise to make a film based on your own book, based on your own life. I'm glad I did it, but I would never do it again."

— Gary Susman



Death be not proud

How Hollywood treats rock stars who go young

by Charles Taylor

Val Kilmer as Jim Morrison: rebelling against whatever you've got

Ever since Johnny Ace lost a backstage game of Russian roulette at Houston's City Auditorium on Christmas Eve 1954, early death has been an established part of rock-and-roll mythology. And ever since Marlon Brando led a motorcycle gang into a small California town in 1953's *The Wild One* (available on video, as are all the films mentioned in this essay) and answered the question "What are you rebelling against, Johnny?" with an impudent "Whaddya got?", Hollywood has been aware of just how attractive the live-fast-and-die-young rebel — from Ritchie Valens to the Doors' Jim Morrison to Sid Vicious — is to rock-and-roll audiences. At their worst, bio-pics can be grotesque simplifications that scavenge an artist's life for heart-tugging melodrama, saving death for the biggest lump in the throat. Death in these films is never a triumph. It's always a cutting short, a loss, a tragedy.

The predecessors of those rebels are the lone heroes of Westerns and the cynical, sometimes psychopathic protagonists of '30s gangster films. The hoods were always brought low in the final reel, but it was no secret that audiences were rooting for them to succeed, relishing their sociopathic behavior as an acting out of their own anti-authoritarian fantasies. (Robert Warshow recognized that in his classic essay "The Gangster As Tragic Hero," and as late as 1973's *The Harder They Come*, rock movies were giving us heroes who modeled themselves on gangsters.)

The '50s JDs were just as anti-social, but they added the maudlin romance of misunderstood youth to the formula as well as a core of sensitivity under the leather. That was the essence of James Dean's appeal, and though he survived the final fade-out of *Rebel Without a Cause* (a finish that went so far as to promise a reconciliation with his parents), it was the rest of the movie, Dean running nowhere fast and looking pretty damn cool along the way, that told young audiences the story they came to see. When Dean crashed his Spyder and died in 1955, even before rock and roll had taken hold of the airwaves, it

Video

confirmed the magnesium-flare subtext of his movies.

But when, 20 years later, Hollywood began telling the stories of the rock and pop heroes who died young, it wasn't in the romanticized way we might have expected. That's because, in the meantime, a genre had emerged that managed to sum up our fascination with the rock-and-roll rebel while, inadvertently, giving us a picture of that rebel in decay: Elvis movies.

Rock movies in the late '50s and early '60s could be divided into two categories. The first was the "Gee, Marge, maybe these kids have the right idea after all" type, where authority figures came to their senses after seeing performances by whoever was hot on the charts when the movie was ground out. The other was the exploitation melodrama, where rock and roll served as the background (and, it was implied, the motivation) for the rampages of teenage hellions. In some weird way, Elvis movies, in which he usually played a troublemaker led to the right path by music, managed to combine the opposites of the rebellious and the socially acceptable. As long as the films offered something like Elvis ripping through the title number in *Jailhouse Rock*, he wasn't weighed down by the dopy plots and crummy direction. Too soon, however, he was crushed by them.

The best criticism of Elvis movies I've ever heard comes in a scene in the teen comedy *Heaven Help Us* (1985). A group of parochial schoolboys have decided to ditch their class field trip to see the pope on his 1965 visit to New York City; they duck into a theater showing *Paradise Hawaiian Style*. Watching Elvis floating down the river on a flower-bedecked barge singing a lachrymose ballad to chaste Hawaiian maidens, Kevin Dillon, open-mouthed at what he's seeing, exclaims, "Jesus! What'd they do to Elvis, cut his balls off?"

Nonetheless, the way that Elvis's life was documented on film set a standard for movies about rock stars. America viewed his rise and fall so closely that to reduce any rock biography made in his wake to melodrama is disastrous. What could be more dramatic than watching a performer loose his greatness, his charisma, and his life as it actually happens?

It may be significant, then, that rock film biographies didn't really start coming out until after Elvis's death, in 1977. They haven't always pleased music critics, who often take a purist approach (Oliver Stone's idealized vision of the Doors is already taking heat). And clearly, there's something wrong if a movie distorts the facts to discredit its subject. But it's possible for a movie to be factually a mess and emotionally faithful to an artist's life and work.

When a bio-pic falls into the hands of talented people, people with enough respect for the life they're treating — and for the audience — then we feel what's really been lost by the subject's early death. And if the subject has hastened his or her death in some way, then it's viewed as a betrayal of talent, not some fulfillment of a self-destructive pop myth. (One exception is Alex Cox's *Sid & Nancy*. Talent was never part of Sid Vicious's equation.) What I'm saying is that a good bio-pic's resistance to glamorizing death can subvert what's most immature about rock-and-roll mythology.

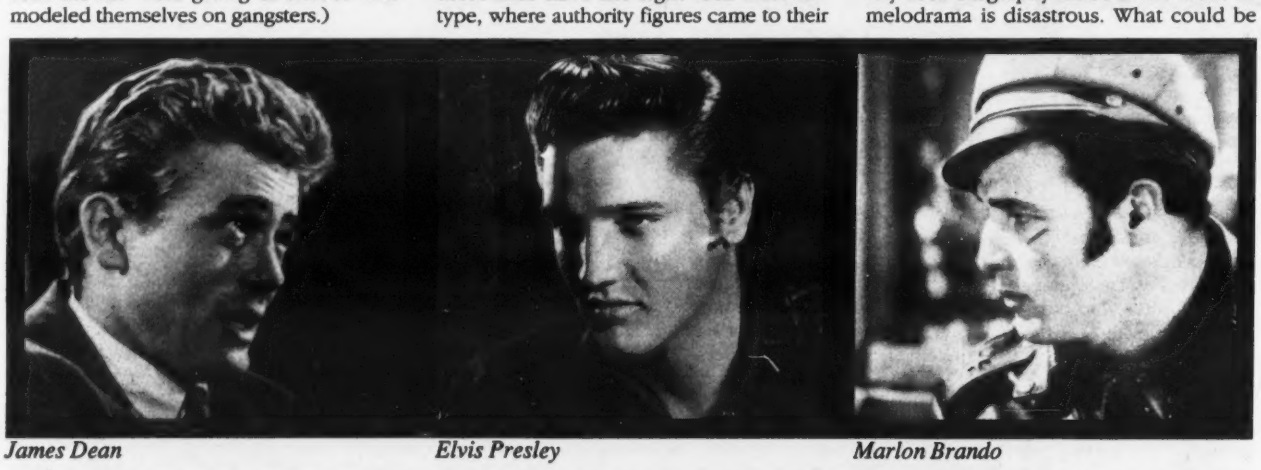
Surely that's what happens in three of the best bio films: *The Buddy Holly Story* (1978), *The Rose* (1979), and *Sweet Dreams* (1985). Since it's completely fictional, the Janis Joplin roman à clef *The Rose* is the most problematic, especially since it invites audiences to participate in the sort of emotional freakout that led some people to get off on Janis's naked display of pain. But Bette Midler's amazing, completely unprotected performance (she hadn't acquired any of the acting technique she's learned since) shows you the toll that delving into that pain takes on her character. After seeing *The Rose*, you're more likely than ever to put on a Joplin record and *listen* to what that voice is telling you, the way you listen to what Billie Holiday is telling you (though Holiday had her masochism-reveler following as well).

A good performance in a bio film can make an artist live in your mind, can provide an emotional rationale for that artist's work. It doesn't matter that *The Buddy Holly Story* turns Holly's life into the typical cliché of the rocker versus conventional society (in the movie, Buddy's parents are against his going into music; in real life, a poem by his mother gave him the lyrics for "Maybe Baby"). Gary Busey's lived-in portrait of the earnest young Holly courting his Mexican bride-to-be flows into the music that makes Holly the most ardent of all rock-and-roll romantics.

In the same way, the domestic battles of Jessica Lange and Ed Harris (both of them out of this world) in *Sweet Dreams* (maybe the best pop bio-pic ever), the hard loving, fighting and making up, the sense of a life fully lived in all its hardship and pleasure, all connect up with the throaty passion and heartache of Patsy Cline's singing. (I'd argue that Cline, who died when country and Western was still segregated from the pop mainstream, might not be as known as she is among pop audiences today if this movie hadn't sent people in search of her records.)

Purists worry that the images of these performances will take over our images of the real performers, and that's a legitimate concern with musicians like Holly and Cline, since not much footage of them exists. Most of us probably see James Cagney when we think of George M. Cohan, or Barbra Streisand when we think of Fanny Brice. Would we want to be without those performances? On the other hand, let's hope that people don't think of Lou Diamond Phillips when they hear Ritchie Valens's "La Bamba," or Dennis Quaid when they hear Jerry Lee Lewis pound through "Great Balls of Fire."

The great joy of rock and roll is that its youthful exuberance, its energetic triumph over the thousand little daily things that weigh us down, is forever there for us to tap into. As we get older, we may rock to continue to reflect our experience as it was when we were teenagers, and it's good to know that great rock — say Tina Turner's version of "Help!", Van Morrison's *Veedon Fleece*, Springsteen's *Darkness on the Edge of Town*, or the recent local concerts by Neil Young and by the Replacements — can do just that. The best rock bio-pics give us images of people living out their commitment to music with seriousness and fullness and passion that resists adolescent fantasies of quick glory and quick death. Those movies say there's no glory in burning out or fading away, and everything to be found in steering a much more difficult and rewarding course. ❑



James Dean *Elvis Presley* *Marlon Brando*

Gary Busey as Buddy Holly *Jessica Lange as Patsy Cline* *Bette Midler in* The Rose

Val Kilmer and Kathleen Quinlan: different styles of excess

does in any practices that might bring transcendence. *The Doors* has its moments of grandeur and even inspiration — almost every Oliver Stone movie has. But whenever Morrison's road is too much for Stone in its humor, subtlety, and poetry, the director falls back on his old standbys of stereotype, fatuousness, and overkill. *The Doors* is loud, lush, assaultive, sometimes moving, but ultimately inane and frustrating — in many ways it accurately reflects its hero's life and times.

As the Jerry Hopkins/Danny Sugerman biography *No One Gets Out of Here Alive* makes clear, Morrison's was a life of self-destructive intoxication and pathological behavior sparked by fitful, awesome brilliance. A pudgy and precocious teenager whose father was the youngest admiral in the Navy, Morrison (played in Stone's film with surprising accuracy, sensitivity, and passion, but unfortunately with little wit or playfulness, by Val Kilmer) rebels first by

[illegible]e, jim."

[illegible] quits school (in fact, he graduated) [illegible] hangs out on Venice Beach at the cusp of the counterculture. Between acid trips, he joins organist Ray Manzarek (Kyle MacLachlan as a stiff hippie), percussionist John Densmore (a wide-eyed and pigheaded Kevin Dillon), and guitarist Robbie Krieger (a ferretty and fuzzy-haired Frank Whaley) and forms the Doors (the name taken from the William Blake line via Aldous Huxley, "When the doors of perception are cleansed the world will be seen as it is, infinite"). Sex-and-death-obsessed, influenced by Blake, Rimbaud, Nietzsche, and Artaud, Morrison's philosophy and lyrics beguile critics. On stage, his lurid and incantatory performances mesmerize audiences. By 1967, their first album, *The Doors*, is number one. In 1971, an ostracized, booze-bloated Morrison is found dead in a bathtub in Paris.

His story is a relentless mess, and the biggest challenge for a filmmaker is to give it some shape and meaning, through epiphany, myth, or, as is too often the case with Stone, cliché. At times Stone does ride the fine line between triteness and genius, and then he succeeds. An early scene in which the fledgling Doors are putting together the elements of their first big hit, "Light My Fire," teeters on the brink of farce but ultimately triumphs, evoking the exhilaration of discovery. When the song emerges at last as we're all familiar with it, it resounds with the validity of an archetype.

Maybe the film's best moment comes during the opening credits, in which six-year-old Jim, riding through the desert with his parents, sees an accident on the roadway. Storm clouds swag in the distance, a woman with a baby weeps, and on the pavement is a dying Indian. It's a scene of revelation, ecstasy, and terror. Stone transforms it into a recurrent, sophomoric metaphor. Whenever Jim makes a "breakthrough" — abusively exhorting the audience before his Miami bust for indecent exposure, or getting it on with his witch love Patricia Kennealy (Kathleen Quinlan) — that damn Indian rises again, accompanied sometimes by a fat, naked bald guy on a white horse. Fate and death, presumably, luring Jim on to The End.

As ludicrous as that recurring conceit is, it's not the most fatuous, or offensive, part of the film. Women do not fare well. When they're not dancing naked on stage or giving Morrison blowjobs in elevators or sound booths, they are initiating him into witchcraft (Quinlan dancing naked with Kilmer to Orff's *Carmina Burana* is, unintentionally, the film's comic high point) or trying to lure him into marriage. Meg Ryan as Morrison's main squeeze sums up her role when she describes herself to a TV news crew as "Pam Courson: ornament."

But no one goes to an Oliver Stone film for insight into the feminine psyche. More revealing is the way he often embarrasses himself when he explores what it means to be a man. In *The Doors*, he ponders the two myths Morrison applied to himself: Oedipus and Dionysus.

The first is a little schematic. Despite his infamous "Father I want to kill you" riff in "The End," Morrison never shed much light on his relationship with his parents (for years he insisted they were dead). Which is fortunate — at least Stone can't indulge in the maternal grotesquerie of *Born on the Fourth of July*. At best this myth is touched on perfunctorily; in the scene that precedes his arrest in New Haven, for example, Morrison is confessing his feelings about his parents to Quinlan when a cop bursts in and maces his eyes, "blinding" him.

Morrison's Dionysus fixation has more substance. True, Stone overdoes the messianic implications of the myth and dwells too much on the pagan partier's fate at the hands of his frenzied female followers. But puerile philosophizing aside, this director longs to capture the exuberance, risk, ecstasy, and tragedy of the '60s Dionysian sensibility — the Miami concert scene is one of Stone's most powerful and political moments. As with the '60s itself, which *The Doors* re-creates in all its shameless excess and failure, there is something uncontainable, urgent, and alluring in Stone's film that, despite the silliness and the sloganeering, breaks on through. ❑

Ay, Carlos!

Saura takes on the Spanish Civil War

by Gary Susman

Carmen Maura and Andrés Pajares: no easy answers

AY, CARMELA! Directed by Carlos Saura. Written by Rafael Azcona, based on José Sanchis Sinisterra's play *Carmela*. With Carmen Maura and Andrés Pajares. A Prestige release. At the Nickelodeon.

These days, when Americans and Saudis are using the latest technology to fight Iraqis over the fate of a country where none of the armies live, movie audiences would do well to remember the Spanish Civil War (1936-'39). In that conflict, sort of a dress rehearsal for World War II, democracy fought fascism while both sides tried out their new war toys. Americans and Poles fought Germans and Italians, but the biggest casualties were the Spanish themselves.

With 1990's *Ay, Carmela!*, Carlos Saura has become one of the first Spanish directors to revisit that painful period, which most of his countrymen would as soon forget. Screenwriter Rafael Azcona has adapted José Sanchís Sinisterra's flashback-structured play into a linear narrative that lets the horror of war speak for itself. The resulting tale of a husband-and-wife vaudeville troupe who must act their way out of trouble from Franco's Nationalists plays like a grimmer version of Ernst Lubitsch's World War II comedy *To Be or Not To Be*. Saura's direction plays up the story's melodramatic elements but avoids sentimentality.

The title comes from a song sung by soldiers of all nationalities who were fighting on the Republican side. Carmela is also the name of the protagonist, who's played by Carmen Maura.

Maura is sort of a Spanish Bette Midler; she's best known in America for her outsized comic roles in such Pedro Almodóvar movies as *Women on the Verge of a Nervous Breakdown*. Here she reins in her flamboyance for a the film's more somber purposes. Even though she can't really sing or dance, she does a passionate and heart-rending song called "My Spain," about the love of an expatriate for her homeland, that moves to tears an audience of Polish soldiers far from home, fighting for the Republicans and condemned to die as POWs by the Nationalists. It's a high point of the film, as well as one of its better illustrations that heartfelt art can communicate across linguistic boundaries.

Carmela's husband and song-and-dance partner, Paulino (Andrés Pajares), is a quick-thinking chameleon. His glib tongue changes him into a Nationalist long enough to save the troupe's lives when they're captured. And it transforms their material from pro-Republican to pro-Nationalist just as quickly. But Carmela (unlike Carole Lombard in *To Be or Not To Be*) is supposed to be her husband's moral superior, and that's where the film runs into trouble.

At first, she's just as pragmatic as Paulino: she lets a Republican soldier grope her so he won't notice that Paulino is stealing gasoline for their truck. Then she meets the condemned POWs, and she resents having to perform for them a vulgar, offensive skit that ridicules their cause on the eve of their death. Paulino tries to get her to go along, but her ultimate refusal to stick to the script sparks a violent melee between prisoners and captors in the audience.

Saura wants us, it seems, to condemn Paulino for corrupting his art to appease the authorities. The idea would be more convincing if he and Carmela were better artists and not just vaudeville hacks. Their billing themselves as "tip-top variety" is no more accurate than Jack Benny's character calling himself "that great, great actor" in *To Be or Not To Be* — partly because Maura is a graceless singer and dancer, partly because the screenplay has Paulino pandering to his audience by making fart noises. This is supposed to be the low point of their act, but in fact nothing they do would keep them on *The Gong Show* for more than a minute.

You also have to remember that Paulino cheapens his art not for crass commercial reasons and but to save lives. Sure, self-censorship is bad, but when you consider the violent consequences of Carmela's final stand for artistic and ideological purism, it's hard to say that hers is the more intelligent choice. Is art worth the price of violent death?

At least *Ay, Carmela!* doesn't offer easy answers. And Saura refuses to make the Fascists easy targets or cartoonish, unsympathetic villains; most of them are just Italian boys far from home who miss Mama's spaghetti. The real villain is the war itself, which leaves Spain a desolate wasteland, and which forces on Paulino and Carmela impossible moral decisions that would never have to be made in peacetime. That's a message that bears repeating. Especially now. ❑

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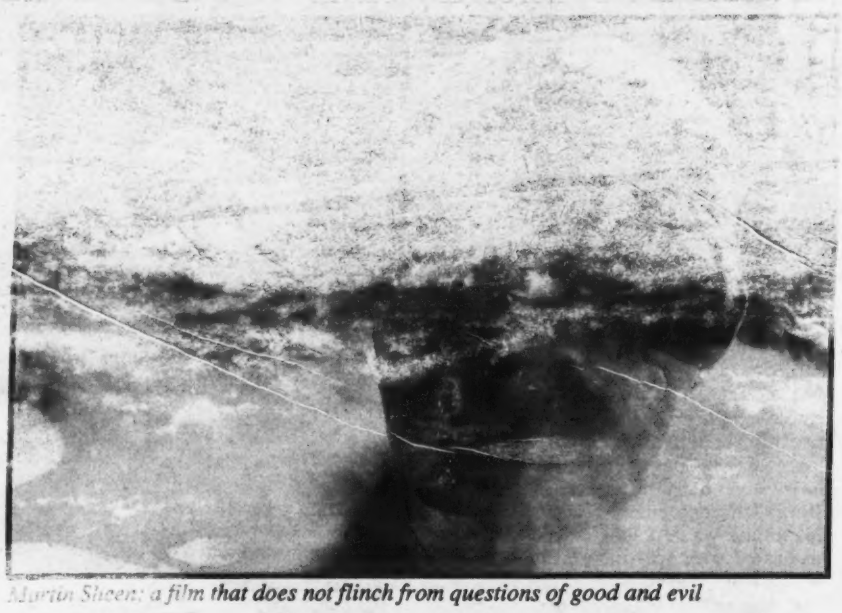
The H[illegible] ... one's friends, we end.

Sung by a sepulchral-voiced Jim Morrison as napalm consumes the serene green of the jungle, the words still chill. It's the best moment of a prodigiously uneven film, and that and a few other inspired and astonishing sequences nearly redeem it.

But after [illegible] months of daily images from the [illegible] Apocalypse ongoing in the Persian Gulf, not even the impressive logistics of the Wang Center's big screen can save Francis Coppola's slovenly *götterdämmerung* from looking quaint. A vain, naive, and fatally flawed film, it is [illegible] impressive an artifact than a [illegible]. As an artifact, however, it [illegible] age's feckless innocence, [illegible] honesty, qualities that find no place in the New World Order now unreeling in [illegible] and censored film footage and soundbites on everyone's TV screens.

There's nothing neatly packaged about Coppola's story, which is a sprawling picaresque about a Special Forces officer, Captain Willard (blandly portrayed by Martin Sheen), who's given a mission to "terminate with extreme prejudice" the command of a renegade officer, Colonel Kurtz (bloatedly portrayed by Marlon Brando). Kurtz, it seems, has been playing fast and loose with the rules of war and has set up a little kingdom among the Montagnards in Cambodia, amusing himself with such atrocities as decapitations, genocide, refusing to pose for nutso photojournalist Dennis Hopper's snapshots, and reciting T.S. Eliot's "The Hollow Men" while soaking his head.



Martin Sheen: a film that does not flinch from questions of good and evil

Horror revisited

Apocalypse Now *and Desert Storm*

by Peter Keough

Second sight

As Willard travels up the river ("that snakes like a circuit cable and plugs into Kurtz" as he notes in the metaphorically mixed and often irritating Michael Herr voice-over narration) with a crew of drugged-out losers, Willard reads Kurtz's file and feels a growing kinship with the "insane" colonel. Adding to his doubts are the increasingly surreal disasters of war he observes en route, not the least of which are the tactics of Air Cavalry commander Colonel Kilgore (Robert Duvall), who plays Wagner's "Ride of the Valkyries" when storming enemy villages and coolly orders napalm strikes in order to secure a beach for surfing. "If that's how Kilgore fights the war," Willard sensibly asks himself, "then what do they have against Kurtz?"

Such questions sound ingenuous after more than a decade of the Great Communicator and Bushspeak, and it takes an effort to appreciate the truths that give *Apocalypse* its occasional poignance. At times the film seems sophomoric in its broad satire, and pretentious in its philosophizing; yet it does not flinch from exploring those issues, such as good and evil, that permit only vague, faltering, and humbling responses. At times its collaged imagery seems about as visually enthralling and inspired as a lava lamp; yet it also achieved images that will resonate no matter how often they are seen. Scenes like the "Valkyries" attack and the opening sequence backed by the Doors' "The End" might be criticized for aestheticizing the horror of warfare. But once you've seen the media and the military reduce that horror to a video game, Coppola's music videos seem closer to the truth.

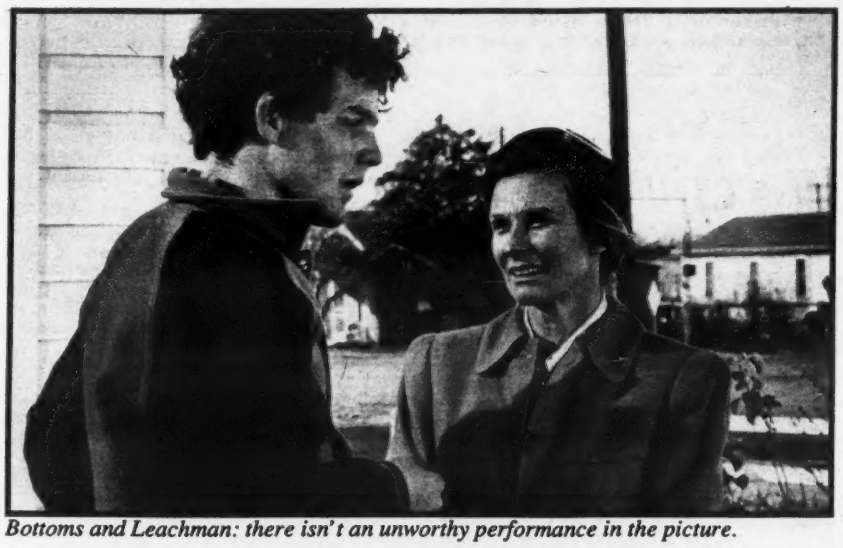
One explanation for *Apocalypse*'s sometimes embarrassing earnestness is that it was made at a time when it appeared we really were at "the end." Nineteen-seventy, when Coppola first considered producing the movie as a modest 16mm feature directed by then neophyte filmmaker George Lucas, was the year that the war in Southeast Asia would reach its climax of bloody futility with the invasion of Cambodia and the Kent State massacre. By 1976, when Coppola was in the jungle facing the first of the catastrophes that would besiege his production, the country had already suffered the traumas of Watergate and the fall of Saigon. And in 1979, when *Apocalypse Now* was finally released, American hostages were being held by the [illegible] Noon showdown [illegible] scenario was impossible [illegible] another source, [illegible] *Darkness*, in which evil was [illegible] you could target with a smart bomb but needed to explore and pursue and become intimate with until you recognized it as a dark reflection of yourself.

It's a messy process and a messy film. Coppola entered the jungle without a completed script, and the movie is a series of expensive improvisations in the face of such disasters as typhoons and heart attacks. Desert Storm has been scripted from beginning to end — Saddam's noon deadline, for example, had been planned as the beginning of the ground war two weeks in advance.

The constant threat of chaos and loss of control in the making of *Apocalypse Now* is reflected in the film, in which a recurrent theme is the question of exactly who, if anyone, is in charge. In one scene it's suggested that control resides in the filmmaking process itself — Coppola makes an appearance as a TV newsman shouting at soldiers, "Don't look at the camera! Keep fighting!" Such conceits don't hold in Desert Storm: in the truculent press briefings held by General Schwarzkopf and company, there's no doubt about who's in command.

But with the power, success and authority manifested by the US in the Gulf comes a profound responsibility. "The horror, the horror" still remains, no matter how good the plans or the PR may be. In *Apocalypse Now*, that horror lay not in the bald head of Brando pondering "moral terror" but in the breaking down of certainties. In the production known as Desert Storm, the horror is not Saddam Hussein, who in some ways is the Willie Horton of the Middle East. It lies in the hubris that victory can bring, the arrogance of clear definitions and crushing power that conquers the evil without while blinding us to the evil within. ❑

THE LAST PICTURE SHOW. Directed by Peter Bogdanovich. Written by Larry McMurtry and Bogdanovich, based on McMurtry's novel. With Timothy Bottoms, Jeff Bridges, Cybill Shepherd, Ben Johnson, Cloris Leachman, Ellen Burstyn, Eileen Brennan, and Randy Quaid. A Columbia release. At the Brattle, Friday and Saturday, March 1 and 2, and Wednesday March 6.



Bottoms and Leachman: there isn't an unworthy performance in the picture.

Deep in the heart

The Last Picture Show *is an American classic*

by Steve Vineberg

I can't think of a movie that points up the differences between filmmaking in the early '70s and the state of movies at the moment more subtly than *The Last Picture Show*. Coming out in 1971, the year of *McCabe & Mrs. Miller* and *Klute* and *Straw Dogs*, *The Conformist* and *Murmur of the Heart*, Peter Bogdanovich's film seemed touchingly old-fashioned: a beautifully rendered piece of straightforward narrative, made by a director whose models were clearly the masters of the big-studio days. With its fine, understated cadre of performers, its somber, evocative black and white palette (Robert Surtees shot it, late in a career begun during the Second World War), its succinct, expertly shaped screenplay (by Bogdanovich and Larry McMurtry, out of McMurtry's novel), its unselfconscious mastery of period detail, and its modest focus on the stunted lives of the citizens in a drab Texas town in the Korean War era, *The Last Picture Show* was a film William Wellman or Fred Zinnemann would have been proud of.

Seen 20 years later, however, Bogdanovich's movie bears all the marks of its own time. He and McMurtry sustain a plaintive tone and a desolate mood straight through; they aren't afraid to be relentlessly downbeat. The audience for the previous year's runaway hit *Five Easy Pieces*, which is inferior to *The Last Picture Show* in just about every conceivable way, felt right at home with Bogdanovich's vision (and *Picture Show* doesn't have the bile aftertaste of *Five Easy Pieces*).

In 1971, the movie impressed people as a taut piece of direction, but by the standards of any other epoch, it's loose, allusive, with a casual sidelong approach to characters and events rather than a straight-on framing of the story. Bogdanovich doesn't tell you where to look or what to think. And the film, cast entirely with newcomers and non-celebrity veteran character actors, presents the kind of ensemble the most experimental American directors (Robert Altman, Paul Mazursky, Arthur Penn in the 1969 *Alice's Restaurant*) were working for at the time.

Picture Show is a wonderful movie, and because it's not on video and doesn't show up often on TV, audiences may have forgotten it; also, it's stunning on a big screen, and the Brattle is showing a brand-new print. In form, it's a coming-of-age picture. What makes it unconventional is that though the late-teen protagonist, Sonny Crawford (Timothy Bottoms, in an extraordinarily instinctual performance), grows wiser — that is, disenchanted — at the end, he doesn't get very far; he doesn't even make it out of that awful little town.

Sonny has no relationship with his father; they meet like strangers at a dance and can't think of a thing to say to one another. His best friend, Duane Jackson (Jeff Bridges, looking astonishingly young and angular and fresh-faced, and leaking talent), is mostly good at hiding from responsibility and running away when he feels uncomfortable. (He gets out of town, though — in the last few minutes, he's packing off to Korea.) Sonny's only role model is Sam the Lion (the superb Ben Johnson), the most decent man in town, who runs the local pool hall, cafe, and moviehouse. Even their relationship has huge gaps in it, empty spaces in their conversation filled by the feelings they can't express to each other.

When Sam dies unexpectedly, while Sonny and Duane are partying down in Mexico, there's a bigger gap Sonny can't deal with. It seems to swallow up his whole life; there's no one around to counsel him on how a man ought to behave. (The other adults aren't monsters, just preoccupied with how badly their own lives have turned out.) Without a word, he deserts Ruth Popper (Cloris Leachman, in the performance of her career), the wife of his high-school basketball coach, with whom he's been having an affair, for Duane's old girlfriend, fickle, restless Jacy Farrow (Cybill Shepherd). When he first began to notice Ruth, her loneliness glowed through the bones in her face like radium; when he returns to her — for consolation after another friend has died — she's turned frowsy and desiccated from neglect.

There isn't an unworthy performance in the picture. Shepherd is practically perfect; in the light of her subsequent career, you forget how good she could be for directors who knew how to use her — Bogdanovich here (and not, unfortunately, in their other collaborations), Elaine May in *The Heartbreak Kid*, Scorsese in *Taxi Driver*. And I can't recall an occasion when Ellen Burstyn (as Jacy's mother, Lois) or Eileen Brennan (as Genevieve, who waitresses at Sam's cafe) has been any better.

Small-scale as it is, *The Last Picture Show* is a classic American movie. Its theme is insensitivity as the wages of decrepitude in a dying town as America revs up for the suburban '50s, and Bogdanovich has calibrated it so that whenever a character behaves callously, you feel you've been slapped in the face. When Sonny, who's the most sympathetic character on screen, acts insensitively, you feel devastated. It's no mean achievement to tune the audience so closely to the characters that we respond with tears when, inevitably, they let one another down in tiny, telling ways. Almost no one in Hollywood seems capable of that now. ❑

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Trailers

SHIPWRECKED

If there are any kids out there wondering what life was like before child-labor laws, *Shipwrecked* provides one possible scenario. Hakon, a young Norwegian lad, accepts a commission aboard a sailing ship in order to repay his family's debts. Once he gets his sea legs, however, the ship's taken over by a pirate disguised as an officer in the British Navy (Irish actor Gabriel Byrne in a ghoulishly dour turn), who menaces Hakon, his buddy Jens, and Mary, the plucky stowaway Hakon befriends.

Based on the novel *Haakon Haakonsen,* by the 19th-century Norwegian Oluf Vilhelm Falck-Ytter, the story is a bit generic, and the direction by Nils Gaup (who directed *Pathfinder*) is bland. Nonetheless, *Shipwrecked* is easy enough to sit through. As the title suggests, the turning point comes during a storm at sea that leaves Hakon and friends on a tropical island furnished with pirates' loot. Played by the agreeably pleasant Stian Smestad, Hakon keeps his cool even as wild animals jump out of nowhere (the world's only South Seas gorilla, among them), until he and Mary dispatch those pesky pirates with aplomb. *At the Copley Place, the Fresh Pond, and the West Newton and in the suburbs.*

— Robin Dougherty

DON'T TELL HER IT'S ME

For a conventional romantic comedy set-up — man (Steve Guttenberg) pretends to be someone he's not in order to win woman (Jami Gertz) — *Don't Tell Her It's Me* has a very unpleasant premise. Guttenberg (at first bald and with prosthetics that puff out his face) is a cartoonist who's survived Hodgkin's disease. He lets his romance-writer sister (Shelley Long) remake him in the image of one of her characters so he's not physically repulsive to a reporter (Jami Gertz) he lusts after.

Except for Kyle MacLachlan having fun as Gertz's sleazy editor, the cast is stupefyingly conventional. Romantic comedy is meant to assure us that it's okay to be who we are, but couldn't we have performers with some grace and wit and style to deliver the message? Not to mention performers who can get on director Malcolm Mowbray's odd-duck wavelength. He's not telling people to be happy with themselves here; he's telling us, and himself, to settle for less. *At the Beacon Hill.*

— Charles Taylor

WOMEN'S STORY

One of the most amazing things about Peng Xiaolian's *Women's Story* is that we have the opportunity to see it at all. The film, which decries the harsh realities of women's lives in rural China, was made in 1988, during the thaw that led to the Beijing Spring. But after being banned in China and abroad, it is being being shown now as that failed experiment in democracy fades to a tragic memory. This is a credit to the success of Peng, who has won international praise for *Women's Story,* her fourth film.

The only characters we meet in the film are women. We view China through their eyes, and what we see are women treated as commodities, and undervalued ones at that. Spunky Jin Xiang (Song Ruhui) is being forced into marriage with the local deaf-mute. Xiao Feng (Zhang Min) suffers the shame of being in a family void of male heirs. Mother Laizi (Zhong Wenrong) must care for her son, husband, and a handful of unmarried brothers-in-law.

The women live in a village nestled in some remote spot along the Great Wall of China. When none of the male villagers will take advantage of a new regulation allowing the trading of goods on the free market, the three women venture to the big city themselves to sell yarn to help support their families.

The film threatens to degenerate into a mere coming-of-age story as we watch the traveling vendors become savvy capitalists and worldly women. But the repeated ghostly presence of a pregnant woman, who is poverty-stricken and persecuted, is a grim reminder that their new-found freedom is only a loan. The final scene, back in the village, leaves you admiring the strength of these women, but wondering whether in their world that will ever be enough. *At the Brattle, Tuesday, March 5.*

— Gail Ross

Margot Fonteyn

1919-1991

by Thea Singer

In Swan Lake*: she looked as if she could alight on the head of a pin.*

Dance

To many, the name Margot Fonteyn is synonymous with the lyricism of 20th-century classical ballet. It's hard to remember when she wasn't dancing. On Thursday, February 21, this grande dame of the ballet died in Panama City's Paitilla Hospital, of cancer. She was 71 years old.

The muse of English choreographer Sir Frederick Ashton, who created many of his major works for her, Fonteyn had a professional career that spanned a mind-boggling 45 years. It began in 1934, when she joined Britain's Vic-Wells Ballet (later called the Sadler's Wells, then the Royal Ballet), got a second wind in 1962, when the 42-year-old prima ballerina teamed up with the 23-year-old Kirov upstart Rudolf Nureyev, and ended with a gala farewell at the Royal Opera House to celebrate her retirement, in 1979, on the eve of her 60th birthday. In honor of this last occasion, Ashton choreographed for her a little ballet called *Salut d'Amour.* The great dance-maker joined Dame Margot for the piece's last few bars, and the two strode off stage, into the wings, arm in arm. It was the first and last performance of the dance.

There was something regal about Fonteyn's dancing, as well as a refinement and musicality that turned steps into melodies, phrases into song. Renowned for her inner radiance and exquisite line, she moved with a liquidity that countered gravity, holding time still in balances that made her look as if she could alight on the head of a pin. Anticipating the notes of the score before they sounded, she gave human form to the music whence many of her dances sprang.

Her legacy is one of two great love stories: to the ballet and to Roberto E. Arias, former Panamanian delegate to the United Nations, whom she married in 1955. Nine years later, while running as a candidate for the National Assembly, Arias was shot and almost completely paralyzed. Fonteyn, despite her heavy touring schedule, cared for him, with dignity and grace, until his death, in November 1989.

Her earliest love, though, was the dance. She was born Margaret Hookham in Reigate, Surrey, on May 18, 1919, to an English engineer father and a half-Irish, half-Brazilian mother. She began ballet classes at about age four, believing as a youngster that she would be a tap or character dancer (her favorite number was the Irish washerwoman's jig). In 1927, she left England and moved to Shanghai, where her father had been transferred.

In 1934, however, her mother, eager to see whether her daughter had promise, took the 14-year-old Margot to London, where she studied at Princess Serafine Astafieva's Academy (rumor had it Alicia Markova had gone straight from there to the Diaghilev Ballet) and the school of the Old Vic and Sadler's Wells Theatres. Noticed at the latter by Ninette de Valois ("Just in time to save her feet," according to Fonteyn in her 1976 autobiography), she joined the Vic-Wells Ballet shortly before her 15th birthday.

That year she got her first solo role, Young Tregennis, a doomed aristocrat, in de Valois's gothic story ballet *The Haunted Ballroom.* Her initial exposure to Ashton was as one of four girls in a quartet for his ballet *Rendezvous.* Complained the adolescent Fonteyn to her mother: "Frederick Ashton is absolutely mad; his steps are impossible." Later she would comment that her most joyous moments were on stage in Ashton ballets.

It wasn't only de Valois who capitulated to Fonteyn's gifts. Says Robert Helpmann, her partner at the Royal for 14 years, in Patricia Foy's documentary *Margot Fonteyn*: "This child . . . she had this curious quality of making one want to cry. And I realized that here was someone very, very extraordinary, not only as a dancer, but as an artist." She went on to partner most of England's leading male dancers. After Helpmann retired, she danced for 10 years with Michael Somes; she later shared the stage with David Blair.

She was 16 when Ashton cast her as the young bride in his *Baiser de la Fée* — "the first of many haunting and sublime pas de deux that Ashton would create for me," she wrote. Among other ethereal roles he conjured up for her were that of a poet's opium-induced hallucination in *Apparitions* (1936) and a poor Flower Seller rejected by the Rich Young Man in *Nocturne* (1936). She created principal parts in such Ashton ballets as *Don Juan* (1948), *Daphnis and Chloë* (1951), and *La Péri* (1956). Of Sir Frederick's *Ondine* (1958), in which she metamorphoses into a water nymph, she tells Foy, "It fitted me like a glove." It was the ballet that made her happiest.

Although romance and tragedy were her métier, Ashton stretched her dramatic persona with comedic ballets like *A Wedding Bouquet* (1937) and *Coppelia* (late '40s), as well as abstract pieces, including a solo in his *Symphonic Variations* (1946).

The classics, too, came to her early. She tackled *Les Sylphides* in 1935; two years later she danced the dueling parts of Odette/Odile in *Swan Lake.* Also in 1937, she dove into the breach of Ashton's restudied *Giselle;* surfacing effortlessly, her limpid extensions as both the sweet country girl and tender ghost seemed pulled to the rafters by invisible wires.

But it was the passionate yet pellucid Aurora in Oliver Massel's production of Marius Petipa's *The Sleeping Beauty* that became her signature role. In 1946 the ballet heralded the move of the Sadler's Wells to the Royal Opera House, in London's Covent Garden. And it made its US debut in 1949 at New York's old Metropolitan Opera House.

Fonteyn, then 30, became a star overnight, her dark eyes shining from the covers of both *Time* and *Newsweek.* The four-act classic, she wrote, garnered "unimaginable success! It was unlike anything we had ever experienced before." As editor Robert Gottlieb points out to Foy on Fonteyn's emergence as Aurora stateside: "From the moment she came on stage, everybody was just in love. Because apart from her greatness as a dancer, her musicality, her dramatic sense, there was just her unbelievable lovability."

That commingling of otherworldliness and human frailty brought the Sadler's Wells international fame, making *The Sleeping Beauty* the cornerstone of the company's American tours. A decade later, Fonteyn's power remained undiminished. "As at every point in her career she carried the whole company, the whole drama steadily to a climax," remarked critic Edwin Denby on her role in the Royal Ballet's production of the ballet at the Met in 1960.

The zenith of her later years came with her legendary partnership, during the '60s and '70s, with Rudolf Nureyev. Together they danced not just with the Royal Ballet but regularly, sometimes annually, in the US for 15 years.

Their stars crossed when de Valois invited the Russian defector to dance *Giselle* in 1962 at the Royal Opera House. Fonteyn's initial reservations about their 19-year age difference ("I think it would be like mutton dancing with lamb," she wrote) became dust in their wind. The charged performance made history.

Their next collaboration on a classic, *Swan Lake,* in 1966, followed suit, prompting Nureyev to tell Foy: "[We] became one body, one soul, we moved in one way where it was very complementary . . . no more cultural gaps, age difference. We'd been absorbed in characterization. We became the part."

That they did. Fonteyn was tremulous as Odette, unsettlingly articulate as Odile. In the first incarnation, her penchées were like an exhalation, her pirouettes not an earthbound spin but a skybound spiral. In act two, when Nureyev cradled her inclined head in the nook of his shoulder, the two fit like puzzle pieces whose edges had been worn down, like stones in water.

Their submersion in Sir Kenneth MacMillan's version of *Romeo and Juliet* (1966) was just as complete. Remarkably, the 42-year-old Fonteyn didn't impersonate but *embodied* the 16-year-old Juliet. Never for a moment did you question her appropriateness for the part. Also in their repertoire was Ashton's *Marguerite and Armand* (1963), based on Marguérite Gautier, the heroine of Alexandre Dumas's novel.

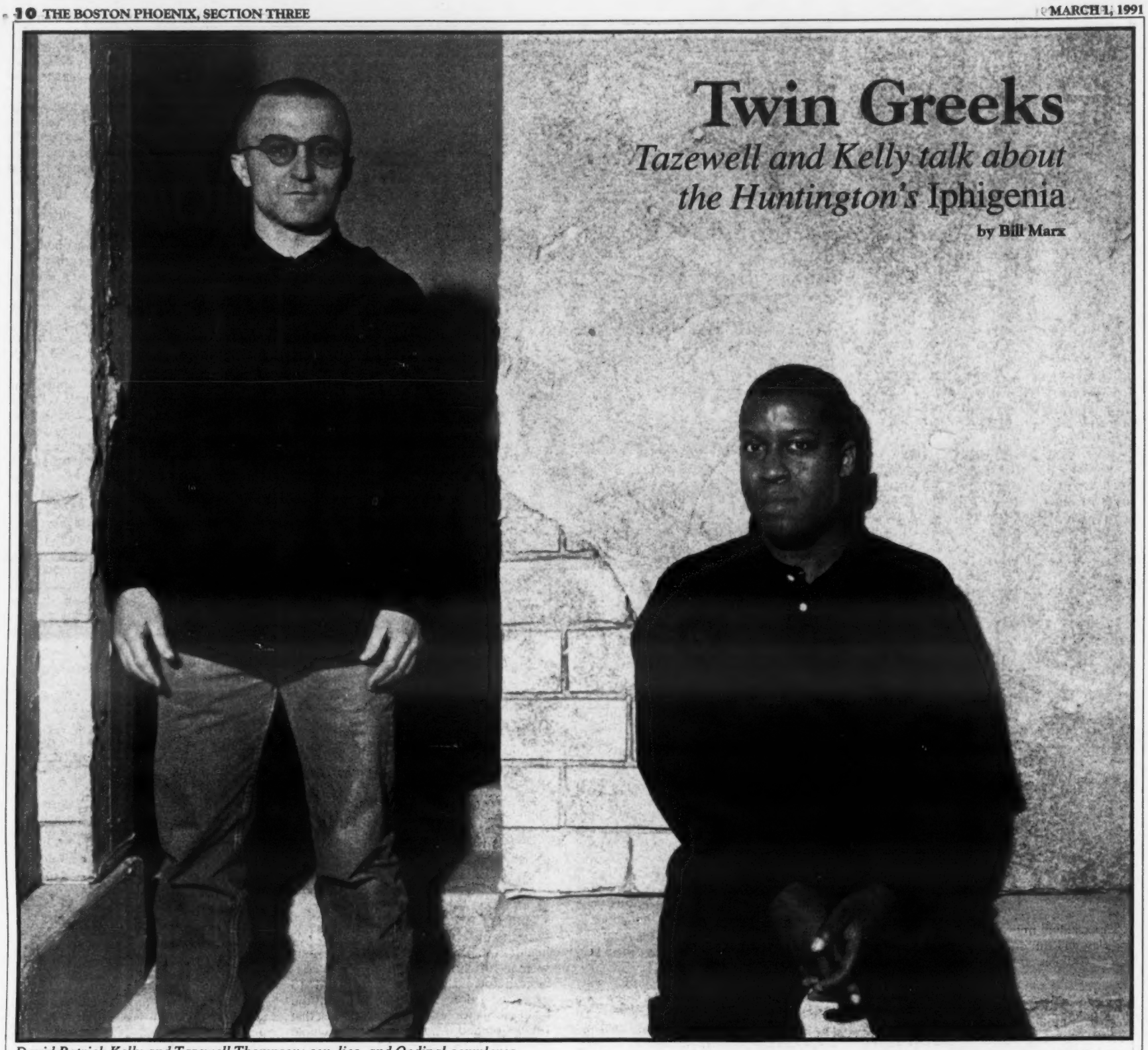
At the start of her autobiography, Fonteyn wrote, "I cannot imagine feeling lackadaisical about a performance. I treat each encounter as a matter of life and death. The one important thing I have learned over the years is the difference between taking one's work seriously and taking oneself seriously. The first is imperative and the second disastrous."

In her grandeur and dedication, generosity of spirit and sense of fun, Dame Margot heeded those words to life's finish. ❑

Twin Greeks

Tazewell and Kelly talk about the Huntington's Iphigenia

by Bill Marx



David Patrick Kelly and Tazewell Thompson: sex, lies, and Oedipal complexes

ERIC ANTONIOU

A woman is begotten by a swan; a young virgin slated for human sacrifice mysteriously disappears from the altar; the high priestess of a sinister cult almost cuts the throat of her long-lost brother — could be outtakes from a David Lynch movie rather than grand guignol from the musty old hands of Euripides. But centuries ago, the savvy Greek tragedian was heavily into sex, lies, and Oedipal complexes.

Two of his plays, *Iphigenia in Aulis* and *Iphigenia in Tauris* (condensed into one evening and currently in previews at the Huntington Theatre Company), chronicle the attempted sacrifice of Iphigenia, the young daughter of Greek army commander Agamemnon and wife Clytemnestra, to appease the gods, who won't let the fleet sail for Troy without a murder. Saved by a dissenting celestial, Iphigenia ends up in Tauris, where she meets up with brother Orestes, who has been on the lam from the Furies after killing his mother because she did in dear old dad. To David Patrick Kelly, who plays both Jerry Horne on *Twin Peaks* and Orestes in the Huntington's *Iphigenia*, it all sounds like a routine day, *sans* dwarf and doughnuts.

"There are themes in *Twin Peaks* that are concerned with the family," says Kelly. "In fact, the main theme of the show was that you finally remembered the name of the victim rather than that of the villain or the hero. The name you remembered was Laura Palmer. The action took place over a long period of time and you saw the effect one human life had on a community. And it's the same thing with Iphigenia. The story unfolds from the effect one human life has on all around it. Not that David [Lynch] should do Euripides — a better choice would be a production of *The Tempest*, starring Marlon Brando as Prospero."

Director Tazewell Thompson agrees, with a chuckle, that Iphigenia's the Laura Palmer of Attic drama, speculating on a possible role for agent Cooper ("And then we see by astro-projection at the beginning of *Tauris* that she isn't dead after all, as if she had been spirited away by FBI men and given a new identity"). But he's less impressed by Euripides's contemporary kink than by his poetic vision of family dynamics rooted in violence.

"Both dramas are about domestic conflict," says Thompson, "and all our great plays have this at the heart of them. *Long Day's Journey into Night*, the plays of Arthur Miller, of August Wilson, of Tennessee Williams, they are all about the dinosaurs of the family fighting each other for territory, opening up their arms or closing themselves off, insisting that someone in a family take a certain path. What makes Euripides different is his insight into how women shape families. All the actors in Greek theater were male, and Aeschylus and Sophocles used many male characters, often old and sick men, filled with pestilence, grief, and strife. But Euripides started to explore the female psyche, so you have Electra, Medea, and then Iphigenia."

Not only did Euripides offend chauvinist audiences by presenting the female point of view, in *Iphigenia in Aulis* he wrote an anti-war play at a time his country was taking up arms. Thompson is aware of the drama's relevance, but he isn't going to play it up in his staging. "I think it is there," he argues, "but my staging is very straightforward. Our set is based on a real Greek ruin, and we are just telling a powerful story. There are no mirrored floors and nobody is on roller skates; the set and costumes are inspired by classical paintings and sculpture.

"Still, the message is there. And it is unfortunate that it reverberates today, that we haven't learned anything. The play opens and there are thousands of men waiting on the beach to go to war, and that's just what happened in August and September."

If the strong pacifist message and the breathtaking lyricism of *Iphigenia in Aulis* guarantee its immortality, the value of *Iphigenia in Tauris*, which was written first, is less certain. Many critics see it as a rush job; Iphigenia and Orestes finding each other is a pretty tepid topic compared to the Dionysian dilemmas of *Medea* or *The Bacchae*. Of course, Aristotle, the big daddy of drama critics, signaled out *Iphigenia in Tauris* for special praise. And mention doubts about the text to Thompson and Kelly and you have a real fight on your hands.

Theater

Says Thompson, "*Iphigenia in Aulis* is argumentative and formal; there are arguments about Greek pride, with Iphigenia in the end embracing the patriotic point of view by saying that she must die because she is Greek and the ships must sail. The only one who doesn't buy into that is Clytemnestra, and for a woman of that time to have anything to say against her husband is a brilliant stroke on Euripides's part. But I find the second play more poetic. What I love about *Iphigenia in Tauris* is that two lost souls have something in their heartbeats which tells them there is another piece of themselves out there somewhere and they must find that other self. Their reconciliation scene is one of the most magnificent scenes ever written."

Kelly adds that the brother and sister's reunion isn't just a matter of hearts and flowers but a key to Euripides's humanistic view of religion. "I think the contrast between Orestes's very critical position and Iphigenia's faith is what saves them," argues the actor. "Her faith, plus the volatility of his questioning, that's what makes the famous reconciliation of lost brother and sister an alliance that transcends the familial. It's a reconciliation of two different points of view, of despair and faith."

Thompson agrees with Kelly about *Iphigenia in Tauris*'s vision of harmony, but he doesn't want the theme applied, politically, to his multi-cultural production. "We have an Agamemnon from the Philippines," he says, "and a Clytemnestra who's Afro-American, and the Iphigenia in act one is a Caucasian blonde actress. But I really just wanted the best people I could get. It turned out to be a mixture, and it seems perfectly natural. If there's any style or reference to cross-cultural issues, I am not aware of it. The play is not culture specific."

In fact, Thompson sees the plays raising difficult questions rather than providing easy answers. "What is remarkable about the dramas," insists the director, "is how their characters are questioning the gods and themselves, their fathers, their mothers, their path in life. They question what passion or torment it was that drove them to commit a matricide, or what drives a chief of state to sacrifice his own daughter for the sake of prestige and power. So at the base of it all it's really about people against people. Somewhere on Mount Olympus, the fickle gods just take sides."

For Kelly, the tragedies are about the precarious nature of human judgment: "There's a question in *Tauris* that goes 'Why not, to save our lives, take chances with the gods?' Iphigenia wonders if her and Orestes's escape will make the gods angry. Euripides says that at a certain point you just have to take chances." ❑

"Better there should be a discussion about Heidi and her choices than for it not to exist."
MICHAEL ROMANOS

The Wendy *Chronicles*

Wasserstein's Heidi *heads for the Colonial*

by Carolyn Clay

Wendy Wasserstein sketched the appearance of Janie Blumberg, her alter ego in the 1981 play *Isn't It Romantic*, thus: "a little kooky, a little sweet, a little unconfident — all of which some might call creative, or even witty." Janie herself, taking in the power-dressed-for-success appearance of a friend, puts it more bluntly: "You look like a Vermeer and I look like an extra in *Potemkin*." Sure enough, no one will mistake Pulitzer Prize-winning playwright Wasserstein for a Vermeer. With her wide grin, frazzled curls, and tailored-but-by-whom look, she's closer to *Potemkin*.

Moreover, with the much-remarked-upon girlish giggle that could break glass, the playwright recalls another alter ego, *Uncommon Women and Others*' Holly Kaplan, who "alternates between being a spectator and a spectacle." Somewhere in Wasserstein, though, there lurks the "serious good person" who is Heidi Holland, feminist-art-historian heroine of *The Heidi Chronicles*, who finds herself beached on the '80s after riding the wave of the '60s and '70s.

Not that she'll admit it. "I actually tried to write a play that wasn't autobiographical," says Wasserstein in the demure, thoughtful voice that seems to tiptoe across a question, stumbling, oh, every few sentences, into that minefield of a giggle. "That's why Heidi is this nice girl from the Midwest and an academic." Wasserstein, on the other hand, is a nice girl from the Upper East Side, who, prior to the rather remarkable success of *The Heidi Chronicles*, was best known as the scribe who threw the party (*Uncommon Women*) that brought together the then-little-known Glenn Close, Swoosie Kurtz, Jill Eikenberry, and (in the play's 1978 PBS incarnation) Meryl Streep.

Even now, Wasserstein is shocked by the glittering prizes — including the 1989 Pulitzer Prize and Tony Award — garnered by her warm, decade-hopping study of a woman not so much betrayed as left feeling stranded by a veritable smorgasbord of quelled revolutions. "I was surprised, yeah, because it wasn't a play I wrote to be a commercial success. I wrote it for personal reasons pretty much. And I never thought a play about a feminist art historian — well, you know, 'We can't get tickets for *Cats*, let's go see the feminist art historian.' " Stand back, Wasserstein giggleburst. "Especially in my world, where one hopes a play will run and have a life Off Broadway, you don't think *national tours*."

Nonetheless, *The Heidi Chronicles* is indeed on national tour (due this week at Boston's Colonial Theatre, March 5-17). Even denizens of the heroine's native Midwest have gotten a gander at the exploits of Heidi and friends, among them sexy pseudo-radical Scoop Rosenbaum, who moves from McCarthy rallying to editorship of a trendy mag called *Boomer*; witty but homosexual soulmate Peter Patrone, who segues from doctoring bon mots to doctoring tots; and high-school chum Susan Johnston, who, when first glimpsed, is swooning over some swain who can smoke and twist at the same time but who eventually twists her own smoky identity into personae as diverse as cowgirl feminist and high-powered Hollywood executrix.

Somehow these others manage to keep up with the chameleonic times, but, as Scoop remarks early on, Heidi is "one of those true believers who didn't know it was all just a phase." Says Wasserstein, "I think Heidi *is* a serious good person. She's an academic and an observer. I don't think of her as passive. I think of her more as someone who watches; that's what she does. And she watches closely. She's very careful, Heidi, and she listens."

In other words, she's the perfect, witty filter through which to sift the angst of a generation that failed to meet its own great expectations? Wasserstein admits that the idea was "to write this time-span thing. First it was about a woman who got involved with the women's movement. That was an idea I had eight years ago and then put aside. I tend to write first, then figure out what it was I was writing. So I started writing the character of the doctor, Peter, whom I love, and then Scoop. Then I thought, 'This is interesting, because I actually like these guys.' So I thought I could write about a generation, as opposed to just this one woman. And the more I liked the other characters I was writing, that sort of helped to expand the play."

The character of Heidi, though, is anchored to a speech that occurs late in the play and for which nothing has set us up. An eminent but unfulfilled art-history professor (specializing in unsung painting by women), she is called upon to address the alumnae of her prep school, at the Plaza Hotel, on the subject, "Women, Where Are We Going?" Unprepared, she rambles on about having gone to her health club where she observed various women to whom she felt utterly unconnected and ultimately felt "too sad" to exercise. "I don't blame the ladies in the locker room for how I feel. . . . It's just that I feel stranded. And I thought the whole point was that we wouldn't feel stranded. I thought the point was that we were all in this together."

This monologue, in fact, triggered the character of Heidi in the playwright's mind. "It was an idea I had, actually, for the actress Swoosie Kurtz because, well, she's a friend, and she's so funny and charming. And I though how shocking it would be if Swoosie got up in front of a women's meeting, any meeting, and stood there and said, 'I've never been so unhappy.' So it was from that idea that the speech came, and I wanted to write a play that somehow landed on that."

But the "stranded" speech, along with the way Heidi eventually gets serenity through adopting a baby (something Wasserstein, at 40, is considering), has raised the hackles of some feminists. And that, according to the playwright, is just fine.

"There are some women who think it's wonderful, you know, from a feminist point of view, that there's a play by a woman, about women of dignity, that became a commercial success. And there are other women who would say, 'We don't like the ending of the play,' or, 'We don't like the speech at the gym because she says she feels stranded, and that's characterizing the movement,' and things like that.

"So it's cause for discussion. And I think it's good that there's the discussion. I think that's the purpose of the play. I think that's the purpose of *plays*. Better there should be a discussion about Heidi and her choices than for it not to exist. I'd rather talk about that than about another play where the women comes on for five minutes and is funny and dumb, or is abused."

Wasserstein also admits there are women, of a certain age, on whom Heidi's struggle is largely wasted. "Actually, very young women tend to like this play. It's interesting to them because it's roughly about their mothers' generation. So it's sort of history. But I had dinner with a young lady who had graduated first in her class at Radcliffe and was at Columbia Business School, a 26-year-old woman, who said, 'I really liked it; it was really funny. But what was that all about?' " Wasserstein giggleburst, diminishing into coda of Yiddishism: "Oy yi yi yi yi."

Meanwhile, the playwright's at work on a new play and has just completed the screenplay for *Heidi*, which is currently being shopped to directors. (Another screenplay, from Stephen McCauley's *The Object of My Affection*, hovers in that limbo where studio execs decide with what length of pole to touch gay subject matter.) Having refused to sell her heroine as a vehicle for Goldie Hawn ("I felt like this dollar sign flew up to my window, and I went 'No!' "), Wasserstein speculates on possible celluloid Heidis, from Joan Allen and Christine Lahti, who played the role on Broadway, to old friend Streep and Jodie Foster.

Clearly, Heidi is Wasserstein's baby. Whether or not she pulled the disillusioned Midwestern lass from the heart of autobiography that spawned Janie Blumberg and Holly Kaplan, there exists a bond, sometimes maudlin, sometimes waspish, between creator and creation. Says Wasserstein, "You know, one hopes that writing a play is catharsis and it gets it out of you. But sometimes I would go into the theater and I'd watch, and she'd say, 'I feel stranded,' and I'd think, 'Me too, I do too.' And then some nights she'd say, 'I feel stranded,' and I'd think, 'Oh, shut up and get happy.' " ❑

Impede-the-*Plough*

New Rep de-energizes O'Casey

by Bill Marx

THE PLOUGH AND THE STARS, by Sean O'Casey. Directed by Larry Lane. Set and lighting designed by Eric Levenson. Costumes by Jennifer Lansdale. With Jonathon Wood, Niels Miller, Faith Justice, Donivan Barton, Kathryn Lubar, Deborah Fortson, John Neisler, Joe Pacheco, Amy Gollnick, James Mullett, Elizabeth McGhee, Philip G. Smith, John Kinsherf, and Douglas Cochrane. At the New Repertory Theatre, Newton, Thursdays through Sundays through March 24.

Mummified as a "modern classic," *The Plough and the Stars* proffers a tragicomic vision of the utter futility of a people and a purpose that's more likely to spark off an amiable discussion group than a full-scale riot. Nonetheless, that's how the play was greeted when Sean O'Casey's loving but lethal image of the Irish as eternal children premiered at the Abbey Theatre in 1926. During that famous first night, W.B. Yeats got up and harangued the cat-calling crowd, telling them they had disgraced themselves, that Dublin had "rocked the cradle of genius."

Today it would be nostalgic to expect O'Casey's once-scathing play, now well out of diapers and subject to the kind of stinging modernist satire meted out in Frank McGuinness's *Carthaginians*, to hit an audience with what critic George Jean Nathan called its "vital smash of kindly gunpowder." But it's up to a director to load as much passion and firepower as possible into the old blunderbuss. If he or she doesn't, you end up watching a bullet creep, rather than rocket, out of the gun barrel.

Except for the welcome presence of Deborah Fortson as the crabby but indomitable Bessie Burgess, grousing at the inanity of the Irish playing soldier and going off to win independence, the New Repertory production has all the sting of a pop gun. Perhaps overawed by the play's hallowed status, director Larry Lane has chosen the stodgy way out — dramaturgy by the numbing numbers. He dutifully but dully strands his actors on stage, letting the play's sometimes strained humor wilt into limp shamrock caricature, its heartfelt homage to the sanity of women in the face of man's bellicose blindness ("They're cowards because they're afraid to admit how afraid they are") degenerate into the equivalent of "Don't forget your raincoat, dear."

And with the play's domestic crisis flattened, its atmosphere of wartime siege practically non-existent (the sound effects are pathetic), and its patriotic huzzahs half-heartedly shouted, what's left to love? Lane's staging has sucked the color out of O'Casey's sardonic picture of the Irish blindly destroying themselves. Watching this *Plough and the Stars* is like seeing a fine old suit gently put into mothballs.

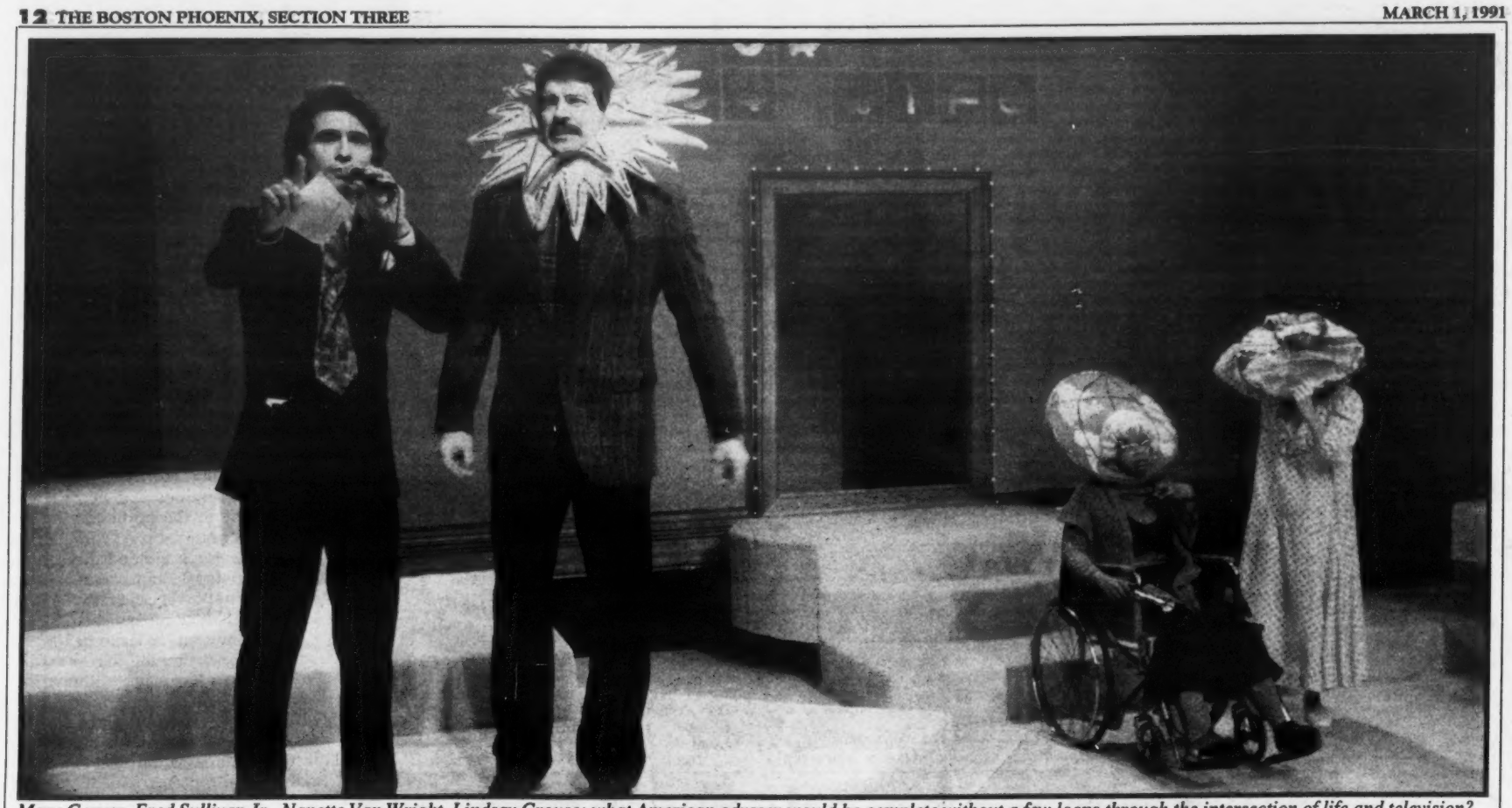
The New Repertory cast could use a spell in storage as well, what with most of the performers putting so little punch into their well-worn, but still potentially affecting, roles. Lane's actors simply can't stretch far enough to reach their characters' paradoxical extremes, to yoke O'Casey's subtle oppositions of strength and weakness.

As Nora Clitheroe, a woman driven to madness when her beloved husband, Jack, takes part in the Easter Uprising, Kathryn Lubar is too sweet and gamine, too Audrey Hepburnish, to deliver knockout proto-feminist speeches about the waste of war. Neither has she the erotic oomph needed for a crucial romantic interlude. Lubar's at her best in the final scene, when the addled Nora accidentally leads Bessie to her death. The actress seems to be rehearsing for a shot at Ophelia here, but her wounded winsomeness serves her well.

Not only does Lubar disappoint, but Jonathon Wood's Fluther Good is a pretty lifeless life force, and the usually reliable Faith Justice rampages through her lines, leaving little more than a caricatured Mrs. Gogan in her wake. As the preening popinjay Peter Flynn, Niels Miller does his cute-old-coot routine one more time, unable to reveal the creep underneath the clown.

Saddled with bland co-stars and a supporting cast who teeter close to amateurishness (it seems to be the first night on the job for Elizabeth McGhee's clunky prostitute; Amy Gollnick's Mollser, dying of consumption, does not go easy into that good night; and John Neisler's Jack is a lantern-jawed lug), Deborah Fortson can't pull the production out of the doldrums all by herself. But the veteran actress's expressively lined face and sinuous body movements (she even seems to *sit* differently from the rest of the cast) evoke a life of pain and hurt, a sense of the senselessness of it all that's eloquent and moving, even when, as in the embarrassingly choreographed barroom brawl with Justice's Mrs. Gogan, she's closer to Mammy Yokum than Bessie Burgess.

The effective final act doesn't just benefit from Lubar's dottiness and the relative good behavior of the cast — it has Fortson sitting in the center of the stage like a totem of the downtrodden, the only actor in the production who has "a storm of anger tossing" in her heart. Now that we know Fortson can pull her weight as Mother Machree, some enterprising company should give her a chance at hauling Mother Courage's load. ❑



Marc Carver, Fred Sullivan Jr., Nanette Van Wright, Lindsay Crouse: what American odyssey would be complete without a few loops through the intersection of life and television?
MARK MORELLI/TRINITY REPERTORY COMPANY

The great escape

Lindsay Crouse breaks out in Trinity Repertory's Reckless

by Carolyn Clay

RECKLESS, by Craig Lucas. Directed by Leonard Foglia. Set designed by Robert D. Soule. Lighting by Michael Giannitti. Costumes by William Lane. With Lindsay Crouse, Jonathan Fried, Fred Sullivan Jr., Nanette Van Wright, Marc Carver, Linda Amendola, and Anne Scurria. At Trinity Repertory Company, Providence, through March 30.

As you're riding along in that cushy limousine called life, playwright Craig Lucas wants you to be aware that Fate is at the wheel and Fate is a reckless driver. Apt to push the eject button at any minute, too, catapulting you into a ditch and down, down, down the rabbit hole. Take the case of Rachel Fitzsimmons, the Alice-in-Winterland heroine of Lucas's play *Reckless* (an Off Broadway hit in 1988). She's just burbling by the window one Christmas Eve, watching the snow come down as white and fluffy as her slippers, when husband Tom announces in a panic of sniffles and second thoughts that he's taken out a contract on her life.

Poor Rachel has to snap out of the euphoria induced by too much false domestic happiness, or perhaps too much children's-present assembly glue, and jump right out of the cozy picture — onto an arbitrary but not altogether unkind road leading (through thickets of adventure and numerous small towns called Springfield) toward self-discovery. Perhaps the hapless Tom has done her a tender favor of sorts. Surely that's the implication of the W.H. Auden quote that serves as frontispiece to the play: "A solitude ten thousand fathoms deep/Sustains the bed on which we lie, my dear;/Although I love you, you will have to leap;/Our dream of safety has to disappear."

At Trinity Repertory Company in Providence, which is as close to Boston as Lucas's *Reckless* has come, actress Lindsay Crouse personifies Rachel, in a performance that's warm enough, and bespeaks a sufficiently daffy intelligence, to play havoc with the butch-and-tailored ice-maiden image implied by *House of Games*, the 1987 film in which the actress was refrigerated by her ex-husband, David Mamet. Both she and the production, which is directed by Leonard Foglia, seem to breathe the air of breezy desperation on which the crazily dovetailed absurdist comedy (by the author of Broadway's *Prelude to a Kiss* and the movie *Longtime Companion*) rides.

"Do you think we ever really know people?", Rachel, understandably, asks the man who picks her up, following her narrow escape that first of many oddball Christmas eves that mark the passage of time in *Reckless*. Interestingly, the parade of harrowing holidays eventually comes full circle, culminating in the defector homebody's return, secure in herself and almost beatified by an awareness of life's unpredictability, to motherhood. But it's a journey around rather than backwards, the playwright insisting that, once shit happens, it can't unhappen.

You just have to build on it, as Rachel does, the play's wacky events spurred less by classic inevitability than by spontaneous suggestion. As in *The World According to Garp* (of which burly tome the play seems a sprightlier relative), one thing does not so much lead to another as explode into it — you just rub sincere intent and farfetched circumstances together, then walk into the fire.

Lloyd Bophtelophti, the man who rescues Rachel, takes her home to wife Pooty, a welcoming but apparently deaf-mute woman in a wheelchair. Of course, Lloyd and Pooty are not who they pretend to be (no, Virginia, there are no Bophtelophtis). And neither is Rachel, who tells them her name is Mary Ellen Sissle. But these are real people in unreal situations, trying to brighten one another's careering lives. (Generously, and apropos of nothing, Lloyd and Pooty present Rachel, that first Christmas, with a shower massage — a move reminiscent of "The Gift of the Magi," in that she no longer has a shower.)

"Things happen for a reason," Rachel remains convinced — she even tries to make anagrammatic sense of them, when no other kind presents itself! The question — which Lucas unfolds in a series of bravura encounters between Rachel and various shrinks — is whether life's strange concatenation of events is nightmare or reality. Whichever, there are clearly things you can't wake up from. And one of them, apparently, is Christmas — in this contemporary fable, a holiday that keeps turning up like a jingling bad penny, bearing ritual festivity and carnage. Eventually Lloyd gives up on escaping it and takes to a life of swilling champagne, and nothing else, while hurtling toward the void dressed in a Santa Claus suit.

All of this, need I say, is presented in a manner that's at once hilariously upbeat and heartbreaking, with Rachel and her disabled-hatter friends embracing chance as if it were a warm puppy (indeed, one of Rachel's childhood wants) at every hairpin turn on the road to nirvana. Lloyd, barely prodded, tells Rachel of the shameful past he cannot escape — he ran out on a handicapped wife and children and stole the family's life savings to finance his new life. So, pay the money back, Rachel suggests, displaying her dual penchant for the obvious and the seemingly impossible. "It was $35,000." "So? Big deal. People win that on game shows."

Bingo — next scene, a game show, where Rachel, Lloyd, and Pooty, dressed à la Monty Hall groupies as a three-man solar system, proceed to win a hundred grand on some bulb-blinking piece of idiocy called *Your Mother or Your Wife*. But what modern American odyssey would be complete without a few loops through the intersection of life and television, a few instances of random violence? Similarly, Rachel's journey has her warming more couches than a Hollywood starlet, as a series of quackola psychiatrists (all played by Anne Scurria, in advancing states of befrazzlement) try to prove their pet theories through her. It is one of *Reckless*'s perfect touches that Rachel, who eventually joins the order, is the only shrink in the play to cure herself before hanging up a shingle.

At Trinity, *Reckless* unfolds in a white-carpeted playing space that seems just that — it looks like one of those fuzzy, multi-level environments set up in children's museums, but minus the Leggos. At the rear is a giant picture frame, full of the old blue magic of sky and clouds and falling snow, at the center of which is a smaller frame, like a door through which Rachel passes from false security to the rest of her life. (Unlike Alice, she doesn't even have to get little, and the "rabbit hole" seems less subterranean than galactic, or aquatic — or maybe womb-like.)

At first glance, this pristine set is less than spectacular, but it facilitates seamless movement among the play's 28 short scenes (*Reckless* runs just an hour and a half, without intermission), with the carpeted platforms and crannies serving as various home, office, and motor-vehicular environs while lending an element of playfulness to the proceedings. Similarly, there is something appealingly childlike about Crouse's Rachel, her body draped in a pretty but oversized housedress, her blond tangle of curls gathered behind a headband, her feet trussed up in Pooty's little sneakers. As the play progresses, the ditzy Rachel grows sadder and wiser, but only in the final scene does she evince a mature radiance — the young Diane Keaton emerging from the cocoon of a dream, as the old Mia Farrow.

Under Foglia's direction, the production hurtles as it should — but isn't afraid to stop and savor the absurd detail. In my favorite drawn-out moment, it's Christmas, of course, and Lloyd — who's very insistent on Pooty's deafness being spoken to, as it were — leads Rachel and Pooty in a sign-language sing-along of "Santa Claus Is Coming to Town" that's both utterly ridiculous and touching, what with Pooty in her Rudolph antlers, Rachel sporting a tinsel halo, and Lloyd dressed as the subject of the song.

Among the supporting players, Fred Sullivan Jr. manages to project both Lloyd's easygoing Mr. Rogers qualities and his dark underpinnings. An Everyman on the roller coaster of materialism, he greets his unlikely good fortune on *Your Mother or Your Wife* with little jigs of joy that are as earnest as they are antic. But once his enthusiasm goes slack, he's sad and somewhat frightening. And when he finally gives up the ghost, in a hotel room in some Springfield or other, with Rachel trying to pump the life back into him as if he were Tinker Bell, no one laughs (as I'm afraid they do, earlier on, when a couple of other characters, less protractedly poisoned by champagne, more or less drink and dive).

Nanette Van Wright is a sweet, low-key Pooty, and Jonathan Fried the most nebbishy, suffering villain ever, as Tom. But Anne Scurria makes the most of her parade of steamrolling shrinks — moving from the uptight to the let-it-all-boil-out (as a sort of Freudian rolfer, trying to make Rachel relive the birth trauma) and finally crossing the border to sanity, as the director of a shelter to which Rachel retreats (using the name Eve — Adam's or Christmas's) after losing Lloyd. This is the woman in whom Rachel finds, finally, the echo of her early, almost eerie remark to Lloyd and Pooty, "I could be anybody." Like everyone in the play, the last doc is connected to past crimes ("I drove a school bus," she reveals — doubtless the one that ran over Rachel's mother many years ago), but she's also connected to future possibilities — and she gives Rachel a referral.

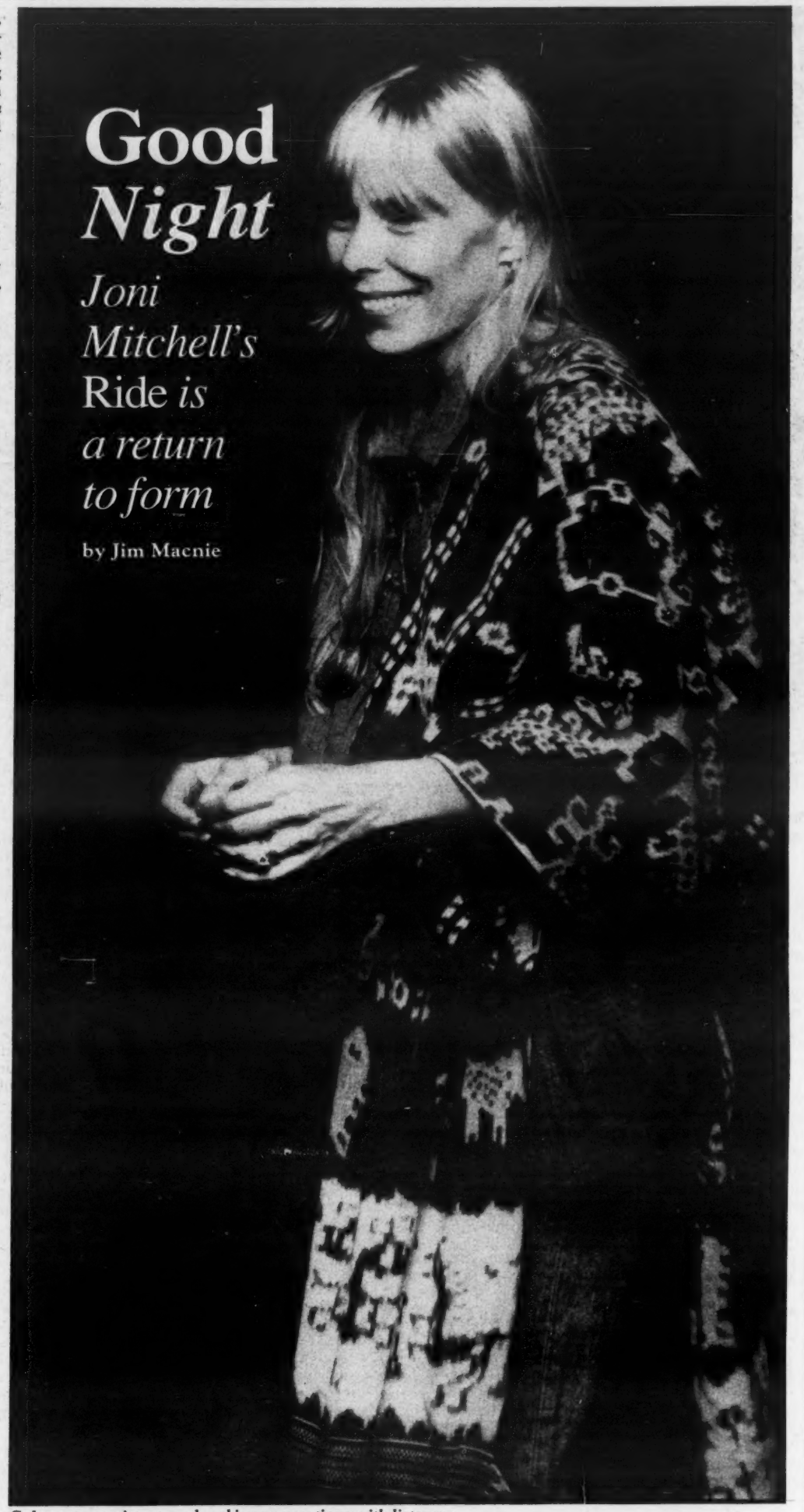
Reckless, however, belongs to Crouse, who never leaves the stage and who never, no matter how far into the stratosphere the play floats, leaves the ground. Her Rachel is quite funny at first, because she's such a nervous talker and such a poor liar, trying to invent a new identity without the aid of the FBI. (Flustered, she tells Pooty her name is "Rachel — Mary Ellen! Rachel Mary Ellen, the Rachel is silent.") But when the ever-accommodating Rachel remembers the terrifying and preposterous thing that happened to her, more or less invalidating her life, Crouse's eyes fill with a sort of fierce bewilderment: she's scared as hell and not going to take it any more.

This really is a lovely performance, full of energy, nuance, and no-nonsense femininity. After all those years in the Mamet-woman freezer (not only in *House of Games* but as the too-glacially alluring Yelena in his *Uncle Vanya* at ART), Lindsay Crouse is thawing out. And the only thing reckless about that is that she's choosing to return to room temperature in such a small room, so far from the notice of New York and Hollywood, apparently for her own enjoyment — and ours. ❑

Good *Night*

Joni Mitchell's Ride *is a return to form*

by Jim Macnie



Coherent, consistent, and making connections with listeners

Music

For much of the last decade, Joni Mitchell hasn't been herself. And her listeners realize it: ask even the most persevering Joni fan to recount details from 1988's *Chalk Mark in a Rain Storm* or '85's *Dog Eat Dog* and you just might get a blank stare. Both were stiff, overproduced projects; they veered away from the folklike pastoral ruminations that defined her most potent works. Listeners shrugged; they couldn't abide the drastic shift.

The luxurious demeanor of Mitchell's new *Night Ride Home* (Geffen) will bridge the gap. Without overtly waxing nostalgic, it harkens back to her warm and witty days while incorporating some of the musical and studio sophistication she's picked up along the way.

It shouldn't be surprising that a Joni record could waltz into your life and throw an arm around you like an old pal; after all, she built her reputation as one of rock's most respected artists by providing us with more than a few candid details of her own inner workings. Yet *Night Ride Home* does come off as a stunner, because *Chalk Mark*, *Dog Eat Dog*, and, to some extent, 1982's *Wild Things Run Fast* all made moves further away from her stylistic status quo, trading plaintive acoustic guitar strumming for cross-genre intricacies.

It wasn't much of a deal. The latter two records stand as her least effective works. The '80s not only found the natural/political world turning into an out-of-control swillhouse; they found Joni-the-voracious-artiste yearning to broaden her horizons — trying to get away from the first person and hurl some stones in the third (*Chalk Mark*'s "Number One" popped the balloon of runaway '80s corporate greed). Fine. But she flourished during the Me Decade because her knowing tales of the confused/exuberant "I" rippled with telling insights into the collective psyches of the confused/exuberant "us." In other words, she made relevant commentary on the human condition.

Ten long years of Reaganism may have offered her a chance to fight the good fight; yet though she understood who the bad guys were, her music was mired because of unfamiliarity with the turf. Her lyrical specifics and melodic simplicity wrought a fragile-if-sleek equilibrium; but her experimenting upset the balance. For an unrepentant folkie and faux jazzster, her pop performances got way too formal.

Like *Chalk Mark*, *Night Ride Home* is a nattily groomed record: worked out, detailed, contemporary. It employs the high-production options that Mitchell's been futzing with throughout the last decade.

But the one-time pal of MIDI brain Thomas Dolby is no longer blinded by science. Her fascination with the studio and what it can offer may have overpowered her in the past (the punched-in Willie Nelson and Billy Idol cameos from *Chalk Mark* still sound contrived); here the machines yield to the whip. Clutter has been reduced to nil; the grandiose, which reared its head more than a few times on the earlier albums, has also left town. *Night Ride Home* is a return to form that pares down the blather, even while taking advantage of the high-tech tools.

You can hear her new-found facility especially in the drum tracks. On "Slouching Toward Bethlehem," a kettledrum (or its synth-supplied equal) provides momentum to a fragile, fingerpicked guitar motif; the drama rises with every verse, blossoming into a thunderous climax that uses its muscle to lament social disarray. The arranging, especially the use of background vocals, is impressive throughout the record; nuance is back in play, and it carries a lot of weight. I would have loved to have heard Joni, rather than Sting, collaborate with Gil Evans.

Mitchell has renewed her grasp of what her stories are about and how she wants to tell them. This control of materials and ideas is what *Night Ride Home* is all about. It's Joni finding her bearings, making peace with searching for the big statement by accepting the legitimacy, or, more to the point, the credibility, of simple musings. "The best lack conviction, give them some time to think/And the worst are full of passion without mercy," she coos in her Yeatsian assessment of why we slip farther and farther away from an equitable society.

Although the record's lush, it's hardly serene. "You want too much/You want too badly/You want everything for nothing" goes one indictment. These thoughts transcend ponderousness because their delivery is relaxed for the first time in a decade. And the subject matter is predictable but genuine: youth (kids who lose themselves, adults hounded by reminiscences), love (the forlorn status of isolation; the thrill of surrendering to passion), and aging (the responsibilities around each new corner). This palette of recollections and observations is allowed to provoke, disturb, lament, and insinuate. Not unlike a career cornerstone such as 1976's *Hejira*.

In "Cherokee Louise," a young girl is on the lam because of her foster father's demands for sex. Although it's subtle, the strumming of Joni's guitar toys with the rhythm of the brushes on the snare to make an out-of-step churning as understated as possible. It's a sophisticated metaphor of disruption that does its job without fanfare. And the literary precision of her imagery is striking. When a search party go looking for the runaway, who has hidden in a drainage tunnel, they bring "cold cuts from the fridge." Throughout the song, and throughout the record, Mitchell waxes lyrically rich instead of lyrically thick. ("Ever since we turned 13, it's like a minefield walking through the door/Going out you get the third degree/And comin' in you get the third world war.")

Recollections of youth show up elsewhere as well: "Ray's Dad's Cadillac" is a full-blown '50s reverie that reminds us Joni's not only a sensualist intellectual but a pop-music hedonist who was thrilled to wreck her stocking in some jukebox dive eons ago. As she and her beau cruise in pop's wheels, her goose-bumped response to what pours out of the dashboard radio is palpable. And the joy that she has singing the unfretted-over lyrics thoroughly resounds. By the time it spills into the closing piano lament, "Two Grey Rooms," the intimacy that she built a career on is in full display.

Such a return to form may be a trend among wayward pop stars these days. Mitchell buddy Neil Young has been getting slapped on the back for his reinstitution of the long-gone Crazy Horse. Mitchell is surely aware of the enormous potency of the familiar — its power to reassure as well as renew interest.

With its familiar countenance, *Night Ride Home* won't confuse many. It works the way a Joni Mitchell album usually does — in a word, reliably. Although the bets may be hedged a smidgen, the clarity that goes hand in hand with the conservatism should be applauded. Coherent and consistent, it ascribes a newfound import to making connections with listeners, even as it pleases itself. In "Come In from the Cold," she speaks of an "edifying fire." Maybe the oily rags left next to the furnace during the '80s have blazed a way for Joni to reckon with her own past. ❑

Joni Mitchell, on the Record

All of Joni Mitchell's recordings are currently available. Her first five albums chronicle her beginnings as an introspective, poetic singer-songwriter working in acoustically based music, building to the pop-chart breakthrough *Court and Spark*, which yielded the hits "Help Me" and "Free Man in Paris" and saw Mitchell sticking her toes into the waters of jazz. She was backed by the fusion group LA Express for her live *Miles of Aisles*, and her jazz-pop experimentation culminated in two albums: *Mingus*, a collaboration with composer Charles Mingus, and another live recording, *Shadows and Light*, with a band including Pat Metheny on guitar and Jaco Pastorius on bass. Through the '80s she continued to experiment, but with the studio, refining her highly personal sound. Her catalogue:

- ***Joni Mitchell/Songs to a Seagull*** (Reprise), 1968
- ***Clouds*** (Reprise), 1969
- ***Ladies of the Canyon*** (Reprise), 1970
- ***Blue*** (Reprise), 1971
- ***For the Roses*** (Asylum), 1972
- ***Court and Spark*** (Elektra/Asylum), 1974
- ***Miles of Aisles*** (Asylum), 1974
- ***The Hissing of Summer Lawns*** (Asylum), 1975
- ***Hejira*** (Asylum), 1976
- ***Don Juan's Reckless Daughter*** (Asylum), 1977
- ***Mingus*** (Asylum), 1979
- ***Shadows and Light*** (Asylum), 1980
- ***Wild Things Run Fast*** (Geffen), 1982
- ***Dog Eat Dog*** (Geffen), 1985
- ***Chalk Mark in a Rainstorm*** (Geffen), 1988
- ***Night Ride Home*** (Geffen), 1991

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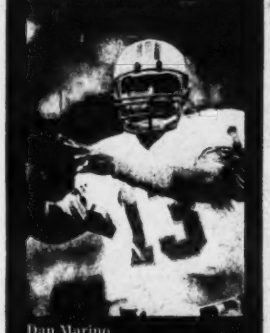
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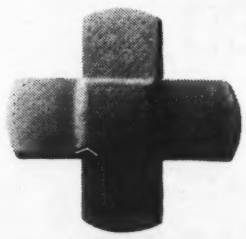
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Replacements, INXS

One band grows up, one just works

by Polly Campbell

The Replacements' Westerberg
KATHY CHAPMAN

INXS's Hutchence
ERIC ANTONIOU

Through 10 tumultuous years of touring, the Replacements have never tried to win their audiences over with anything but honesty. Their only concession to fashion was original guitarist Bob Stinson's fondness for wearing dresses — and occasionally nothing — on stage. When they were drunk, they were very very drunk, and favorite songs fell apart or were abandoned before the second verse. When they could get through a set on their feet, they were sloppy and incredible.

But with four albums on a major label and an expanding contingent of fans, even the Replacements had to grow up or give up. Last Friday night at the Orpheum Theater, sobriety reigned. Yet from the moment bandleader Paul Westerberg stepped up to the mike, grinning, and pitched headlong into "I Don't Know," it was clear that little of the Replacements' ragged exuberance has been sacrificed for the sake of seeing straight.

Seemingly always aching to be somewhere else, never quite satisfied with what he's achieved, on stage blossoming songwriter Westerberg appears determined not to give his best work too much credit. He built "Here Comes a Regular" to a straining spell of regret, then broke it apart with "Ah, Goddammit," stopping the song in its last lines. He played "Skyway" alone, raking his guitar and voice casually through the verses, like careless fingers brushing out of habit over an old scar.

Unlike Westerberg, the sellout crowd seemed to find his songs well worth the price of admission. During quieter moments, the singing of fans who knew the lyrics and were determined to prove it was all but drowned out by high-pitched female screaming. An unlikely sound to fall on the ears of men who once cheerfully referred to themselves as "the ugliest band in rock and roll."

But if the Replacements were at all taken aback by their audience's ardor, they never showed it. Stinson and Westerberg laughed at each other, poked fun at the opening band (They Eat Their Own), and teased bug-eyed, unsmiling guitarist Slim Dunlap for spending most of the set facing his amp.

From "Unsatisfied" through "Waitress in the Sky," "Alex Chilton," "Can't Hardly Wait" and much of their latest album — *All Shook Down* (Sire/Warner) — old and new songs were attacked with equal off-hand determination. Newly recruited drummer Steve Foley anchored them. And though Westerberg might drop songs like hot potatoes when he tires of them, or introduce them with comments like, "I've always hated this one," by the time the band tore through his clear-eyed "Color Me Impressed" — Westerberg's voice all over the place, guitars bursting at the seams — it was clear that they have yet to grow out of the energy and humor that fired the song eight years ago.

The difference now for these endearingly reluctant stars is they can sell out the Orpheum twice over, and fall apart only when they choose to do so.

* * *

Three days, and a world away, later, Australia's INXS bounded onto the Worcester Centrum stage amid dry ice and flashing lights to the sound of Tom Jones's timelessly smarmy come-on "What's New Pussycat?" Singer Michael Hutchence strutted to center stage, puffed out his chest and raised his arms in the air. The thousands of pussycats in the audience understood and screamed heartily.

Never has a man worked so hard at letting you know how hard he's working at being an exciting performer. Taking off to a running start from the punchy funk of the band's latest hit, "Suicide Blonde," Hutchence set about redefining the term rock star into something more aerobic. He sprinted up to the monitors to display himself to the audience, back to dance on the drum riser, then around the stage, crouching, leaping, swiping half-heartedly at his crotch, finally resorting to lying on his back, singing, beating his chest and pumping his hips all at the same time.

It took about 20 highly entertaining minutes for Hutchence to build to that climactic point. But where could he go from there? Well, he went back to the beginning, back to tantalizing the audience, his drummer, and so on. He's undoubtedly better-looking than Mick Jagger — the patented originator of many of his moves — but he lacks the Stones frontman's charged charisma. So after the third replay, his prancing lost much of its allure and became almost as tiring to watch as it must have been to execute.

Nonetheless, INXS put on an enjoyable, highly competent show. As Hutchence worked on his night moves, the rest of the band stood solidly in place, churning through their sax-blasted upbeat hits — "Kick," "Devil Inside," "New Sensation" — with energetic efficiency.

The audience's unabated screaming grew into hysteria as guitarist Tim Farriss laid into the opening chords of "Need You Tonight." Here, the two possible settings of Hutchence's voice — a soulful yelp and a sibilant sex croon — were used to full effect. He squatted down, muttering the chorus seductively, then leapt up, making a few more suggestive passes at himself before throwing his head back and dancing off down the stage howling, "I'm lonely!"

It was kind of depressing to watch a grown man grab his crotch merely out of a sense of duty. The rest of the audience clearly didn't agree. Such, apparently, is the price of stardom. ❑

Soundcheck

A night with Grammy

Down by the old Milli stream

by M. Howell

Not that the observation needs to be repeated, but the '60s are over — relegated, along with the tapir and the Scandinavian monetary system, to PBS documentaries. Last week's Grammy Awards telecast made clear what many had suspected for some time: anti-establishment '60s music figures *are now the establishment!* And they love it.

Consider this: not too long ago the Grammys (nicknamed for the winners' mantelpiece trophies, a likeness of the Gramophone, which was an early version of the Discman) were reviled as an out-of-touch reflection of the reactionary tastes of a bunch of people who lived in the past. Now they're right up there with the Oscars and the Palme d'Or, with live network coverage, newspapers sending reporters to file from the ceremony, lengthy (and breathless) segments on the TV news, and a checklist in *USA Today*.

Why? Because now the fortysomething generation control the media, *and their guys win!* There's no question that Bonnie Raitt is a trouper who, as much as anyone, deserved some glory last year. But to view that as a validation of the Grammys is absurd; the same voters also had the acumen to honor "Best New Artist" Milli Vanilli.

This year, of course, the approximately 8000 august members of the National Academy of Recording Arts and Sciences who bestow the title of "Grammy Winner" learned their lesson. No falling for that old trick of letting sales dollars determining Grammy worthiness. No siree! This year, it's Hammer Time!

But to carp about who was not part of the Grammys is just being a parlor curmudgeon. Let's concentrate on the highlights of the event, as it actually was:

* * *

War! (What Is It Good For?) The Persian Gulf made contortionists out of more than one musician. The program opened with a show of support for the troops: Bette Midler and the Dick Cheney Singers performing that mawkish song of separated lovers, "From a Distance" (which has been adopted by our Gulf forces instead of "Rock the Casbah"). Clearly "Support the troops" was a major theme, but "From a Distance" is Debby Boone material, not "Song of the Year." Yet it became the conflict's first victor.

Instant Karma's Gonna Get You. The "Support the troops" party line got its wires crossed at the Lifetime Achievement winners. After a by-now-standard revisionist bio of John Lennon (troubled, but brilliant and funny; lots of shots of Yoko from 1970 to 1980), and following one of the most distracted performances of "Imagine" ever heard (by Tracy "What Are the Words?" Chapman), Richard Gere pointedly reminded everyone of Lennon's commitment to "total non-violence." I guess that means that he probably wouldn't support the troops, but they gave him the award anyway, seeing how he's dead. Aerosmith yowled through "Come Together"; no one mentioned "Give Peace a Chance."

Ball Of Confusion. At least Lennon had an excuse. The other big name, Bob Dylan, brought back not-too-fond memories of his Rolling Thunder days with a nasal parody of himself, rushing ass-over-teakettle through "Masters of War." By choosing a protest-movement ballad and performing it as if he were John Byner, Dylan successfully evaded the night's big musical question, "Do you support our troops?"

Okies From Muskogee? It should be noted that the country music segment, hitherto the home of the God & Flag set, kept out of politics entirely. Garth Brooks's "Friends in Low Places" was practically comedy — and definitely a relief.

The Singer, Not The Song — Part 1. The "Rock Vocal, Male" nominees were Eric Clapton, Jon Bon Jovi, Billy Idol, Neil Young, and Joe Cocker. Think about it. Cocker has the best voice. He lost.

The Singer, Not The Song — Part 2. "New Artist" nominees Wilson Phillips (no Milli Vanillis, they!) sang with an all-male-bimbo back-up. Chynna Phillips wore a black towel. Carnie Wilson wore David Byrne's Big Suit.

I Am The Walrus. David Crosby in a tuxedo. He and Phil Collins singing together looked like fundraisers for Hair Club for Men.

The Singer, Not The Song — Part 3. Tony Bennett had better technique and better hair than Harry Connick Jr., who beat him for "Best Jazz Vocal, Male." And Tony's not even Frank Sinatra. ❑

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He may sound *like Costello, but he's no Costello sound-alike.*

His own man

Here comes John Wesley Harding

by Jock Baird

Let's get this out of the way: John Wesley Harding is *not* an Elvis Costello sound-alike. A sound-alike is a shameless copy-cat trying to take short-term advantage of someone else's long-term artistry, and John Wesley Harding — "Wes" to his friends — is very much a free-standing artist. His first US album, *Here Comes the Groom*, made a big critical splash last year and established Harding as a nearly full-grown songwriting talent. Hard on its heels is his new follow-up, *The Name Above the Title* (Reprise/Sire), which proves Harding's first effort was no fluke. The guy really is one of the most promising and prolific new talents in British pop.

So of course he's no *mere* sound-alike. But *man*, does John Wesley Harding *sound* like Elvis Costello sometimes. Maybe it's that pointed, slightly nasal husk of a voice — uncannily close, especially when he's cramming all those extra words in. And naturally there's his penchant for cutting to the emotional chase in his songs without losing his sense of humor and skills of observation.

Harding uses many of the same musical materials as mid-period Costello; he has a pub-rock solidity with a few chordal surprises and an occasional C&W detour. But the putaway is his rhythm section. Pete Thomas and Bruce Thomas of, ahem, Elvis Costello's Attractions have filled the drum and bass chairs on both JWH albums, and they add an unmistakable bounce to the material. Indeed, both players seem relieved to be back in an *Armed Forces* kind of attack mode.

Thomas & Thomas form the core of Harding's back-up band the Good Liars, where they're joined by guitarist Steve Donnelly and organist/pianist Kenny Craddock. Harding plays acoustic guitar and harmonica. He often performs solo, where his lyrics probably come through better, but producer Andy Paley, who came out of the Boston music scene, has made a fairly seamless transition from Harding's natural folk settings to full rock production. Of course, it's the small-band wallop of the Liars (who recorded everything in a scant four days) that give these songs orbital velocity.

Harding approaches his subjects with a wry, regretful passion. After a modest little string introduction, *The Name Above the Title* kicks off with the bright, brassy "The World (And All Its Problems)," which offers a nice paradigm of Harding's songwriting method. The number begins with slice-of-life aggravations the singer endures just surviving in a blood-sipping street jungle, then cuts to a Jesus in need of a media coach: "Telling all these parables that everybody knows/No one wants to hear him 'cause he tells 'em all so slow/You can catch him on the news when he becomes a superhero." It's an old Dylan device, classical myths seen through the lens of modern humor, but Harding folds in a more personal and painful slice: "Everyone wants all the truth, but it's easier to lie/Me I loved this girl called Ruth, we had to say goodbye/I loved her so much sometimes that it made me want to die/I hated her so much sometimes, we knew the reason why — it's the world, and all its problems."

This terrific opener is followed by the riveting "Fifty Fifty Split," in which Harding works through images of two people dividing their property, all the while aching for some reconciliation. It's a song that begins with acoustic intimacy and builds to a stunning climax with the line "Love is only the sum of its parts."

Harding backs off a little bit with the humorous C&W stomper "The People's Drug" — no illicit substance but Marx's famed opiate updated for the '90s, things like movies with "an ending I can understand" or reading *USA Today*. This is right out of John Prine country, one of Harding's prime fishing grounds. (He also credits John Fogerty and John Sebastian — John Sebastian?! — as big influences.)

But the humor is a set-up for the brooding ballad "The Movie of Your Life," in which he uses a Costello device, the extended metaphor. A song about a man who fears he's becoming a parody of himself, it begins with the premise "The movie of your life/They get some real jerk to play you/Edited till he can act/Because of his TV cue." The dreary realities of modern cinema are invoked by the lyric, "You're learning all the lines cause you said them in the first place/'Tis though someone wrote them down just to pay for his beach space."

These first four songs are the best — the 11 others Harding includes don't quite match them in sheer intensity. But "The Person You Are" (the first single) comes close. It's a Beatlesy little romp that depicts a man driven by demons of infidelity and looming alcoholism. Then there's the punchy Motown/"Ain't That Peculiar" feel of "The Facts of Life," a nasty little come-uppance about a big shot who dies of a drug overdose — in seamy detail, the doomed protagonist has a heart attack, but friends sneak him drugs anyway.

And the syrupy country ballad "I'd Be Sleeping If My Baby Were Here" works perfectly in this gritty setting. There's the brief but affecting poem of trench life in World War I, "Anonymous 1916," particularly appropriate for these days. And how could you not love the album's closing cover of Tommy James's schmaltz classic "Crystal Blue Persuasion," which concludes with Harding introducing the Good Liars as if they were closing a lounge date.

Harding does suffer from some of the same sins of clever wordplay that Elvis C. can be guilty of. In a sad song about a woman's death on the highway, he intones, "It's two-to-one you never did things by half." In "Long Dead Gone," he sings, "It's so easy to forgo, it's so hard to forget." (Yup, and a penny saved is a penny earned.) It's also safe to say that his attempt at a bastard hip-hop track, "Bridegroom Blues," will not appear on his *Greatest Hits*, and that cuts like "Save a Little Room for Me" and "Backing Out" serve more as relief from his relentless honesty.

Still, there's just too much that's good to sweat the B-sides. It's certainly too soon to whip out the genius label for John Wesley Harding, and more distance from Costello will be needed to ensure his inclusion as a '90s heavy. But there's a genuine, undeniable talent bubbling out of this album, and though slightly bitter, it's well worth taking a swig of. ❑

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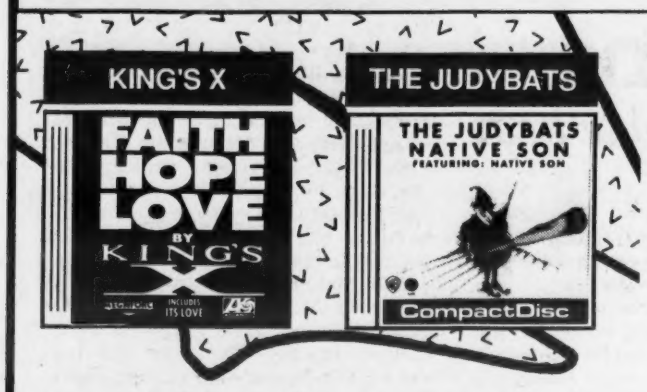
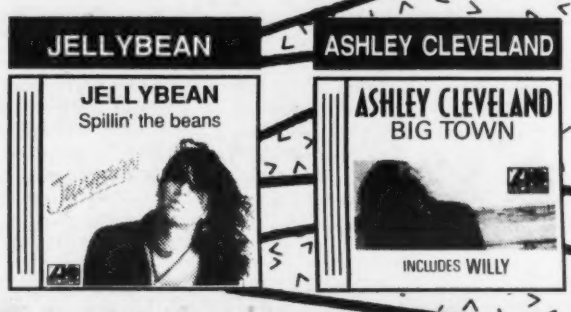


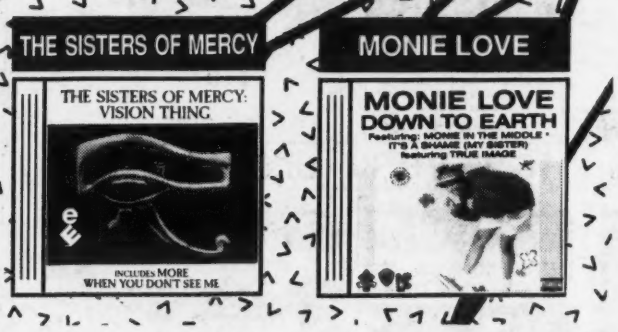
Jasmine Guy-Jasmine Guy
A-HA-East Of The Sun, West Of The Moon
Dream Academy-A Different Kind Of Weather
John Westley Harding-The Name Above The Title
Book Of Love-Candy Carol

Beth Nielsen Chapman-Beth Nielsen Chapman
Robin Holcomb-Robin Holcomb
Sara Hickman-Shortstop
Inspiral Carpets-Life
Ambitious Lovers-Lust



World War III-World War III
Samuelle-Living In Black Paradise
K Solo-Tell The World My Name
Saigon Kick-Saigon Kick
Ray Kennedy-What A Way To Go

Marc Cohn-Marc Cohn
Iggy Pop-Brick By Brick
Rik Emmett-Absolutely
2 In A Room-Wiggle It
Gary Moore-Still Got The Blues



Tangler-Stranded
Soho-Goddess
Blue Rodeo-Casino
Gerardo-Mo' Ritmo
Harriet-Woman To Man
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Ladysmith Black Mambazo: almost a household word

Global warming

World Music has an indestructible beat

by Banning Eyre

, Boston [illegible] organization wholeheartedly dedicated to promoting world music. Indeed, that's what it's called: World Music. And it kicked off its maiden season last weekend with the first of three South African concerts collectively billed as "The Indestructible Beat." Thokoza, a female quintet specializing in the choral style ingom' ebusuku (Zulu for "night music"), sold out the African Meeting House on February 24. On March 2, mbube kings Ladysmith Black Mambazo move the action to the Somerville Theatre (the 7:30 show is already sold out, but a second show has been added at 10 p.m.). And on March 8 at the Somerville, Mahlathini and the Mahotella Queens crank out joyful and driving mbaqanga music, the style they pioneered.

In parallel with the South African shows, World Music is also presenting one of today's top Irish bands, Patrick Street with Tríona Ní Dhomhnaill, and Louisiana's Beausoleil, on March 3 and 9 respectively, at the Somerville Theatre. All of which begs the question, just what does this organization mean by world music?

Founder Maure Aronson refuses to offer a pat definition. "To try and define world music is silly because you're never going to come to any agreement about it. To me it means music from the world — I take it quite literally."

Aronson worked the tough and sharply divisive music industry in his native South Africa before coming to Boston six years ago to promote world music. If it's taken him some time to get started, that's partly because he is well aware of the difficulties involved in bringing ethnic communities together to listen to music. He put on shows in the South African townships at a time when few other whites would even go there. "In the townships," he recalls, "it was me and Johnny [Clegg] and maybe a couple of trade unionists."

Launching his Boston venture with an exquisite line-up from home was a natural move. The name Ladysmith is as close as African music has come to having a household word. On the new *One World, Two Hearts* (Warner Bros.), they merge township jive and American funk with their celebrated *a cappella*; now they seem poised to win an even broader audience. And anyone who caught the colorful antics of Mahlathini and the Mahotella Queens when they performed in this area last summer will testify to the warmth and power of their stage show. (Shanachie has just released two vintage recordings, *Marriage Is a Problem* and *The Lion Roars*, fine additions to this group's impressive domestic catalogue.)

Thokoza, who lead off the "Indestructible Beat" series, are less well known. But many will remember that they stole the show at the Strand Theater as part of the American Heritage Tour last year. South African theater veteran Thuli Dumakude started Thokoza in New York a few years back, with the idea of blending music, dance, and drama to give traditional material a contemporary feel.

At the African Meeting House, the group earned rowdy standing ovations for both halves of their show. In the first segment, Dumakude performed with simple Zulu guitar backing from Sello Loate. She told poignant stories about her life and people and sang with operatic force and Broadway panache. In the second half, the full group had to work to match her intensity. With belting harmonies and footloose dancing, they did.

World Music's other inaugural acts, Patrick Street and Beausoleil, are also familiar to Boston music fans. Patrick Street include veterans from Irish trailblazers Planxty and the Bothy Band. Their fullrev jigs and reels, as well as their more impressionistic and experimental tunes, have earned them raves. And Michael Doucet's Beausoleil is one of the most acclaimed Cajun-oriented bands in the history of Louisiana music.

But despite what might seem a safe start, Aronson intends to deliver true diversity. He plans on 20 concerts a year, and he says next year's series will "reflect music from Bolivia, India, Pakistan, Hungary, Spain, Scotland, Haiti, South Africa, Zaire, and hopefully Senegal and Zimbabwe."

With all its ethnic enclaves, Boston should be a natural setting for such a project. But this is not a town that comes together easily over culture. The Haitians bring in their bands, the Brazilians theirs, the Celtic enthusiasts theirs. Most people outside these communities are never the wiser.

Aronson is aware of the problem but claims that, "if marketed correctly, World Music can work in Boston." What's his plan? One element is a mailing list of 15,000 that he expects to double in the next year. "The communities that want to hear world music don't necessarily read the newspaper or look for adverts. They have to be told."

The other key to Aronson's strategy is to involve local communities in presenting events. He points out that "the South African festival has a component that takes place in schools in Brighton and Roxbury." And in addition to generous support World Music received from the Polaroid and Reebok corporations, Aronson has won backing from grass-roots sources. Boston's long-active Fund for a Free South and the Museum of Afro-American History are co-sponsors for the "Indestructible Beat" series.

World Music's next hurdle is to make the most of Boston's limited venue selection. Aronson envisions a "roots of blues" evening at the the Emerson Majestic Theatre, and huge dance parties with top African bands in "unsophisticated" settings — like the Cyclorama at the Boston Center for the Arts. Inspiring thoughts, but the central question remains: will this city join the party? Aronson is optimistic, despite Boston's fragmentation. "I don't think that barriers come down easily, but they will come down with time." ❑

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Ragin' Cajuns

Beausoleil shine in any language

by Bruce Sylvester

The recent boom in world music has swept a lot of down-home worldbeat into record-store bins, including the Frenchified country and blues of the Louisiana bayou. That means the zydeco of Terrance Simien and Boozoo Chavis, and zydeco's less bluesy, more country-inflected white cousin, Cajun music. At the forefront of the latter are the exuberant six-man Beausoleil (Bo-so-lay), who'll be appearing Saturday March 9 at the Somerville Theatre. Beausoleil take centuries-old waltzes and two-steps from Louisiana's rice-field-covered and alligator-infested bayou — where English is often only a second language — and add Cajunized rock and jazz.

The band are fronted by tall, balding, mustachio'd fiddler Michael Doucet, a walking encyclopedia of French America's history and culture who still loves to party. Doucet founded Beausoleil in 1975, to preserve Cajun music's dying traditions and to have fun. Recognition came fast. The young band played at Jimmy Carter's inaugural ball in 1977. One NEA grant let Doucet seek out and record back-porch Cajun musicians; another sent him and legendary fiddler Dewey Balfa to present a history of Cajun music in their state's public schools.

"Some of the principals didn't want our program," Doucet recalled recently, speaking from his home in Lafayette, in southwestern Louisiana. "You have to put it in perspective. My parents' generation went through the period when people were punished for speaking French. For almost 200 years before, people in Louisiana had predominantly spoken French. [Cajun is slang for Acadian, the name for the French settlers driven out of Acadie (now Canada's maritime provinces) by the English crown in the 17th and 18th centuries.] They had French papers; courts were in French. This was almost a different country within the US.

"Then in the 1920s and '30s, the Huey P. Long era, they wanted to change that and make everything American. By the 1970s, people were ashamed to speak French. We had to bring French back through the revival of the music and its customs." Doucet's own ancestors moved back to France and later to southwestern Louisiana. The band's name (aside from the French translation "beautiful sun") comes from Beausoleil Broussard, who led a small resistance effort against deportation.

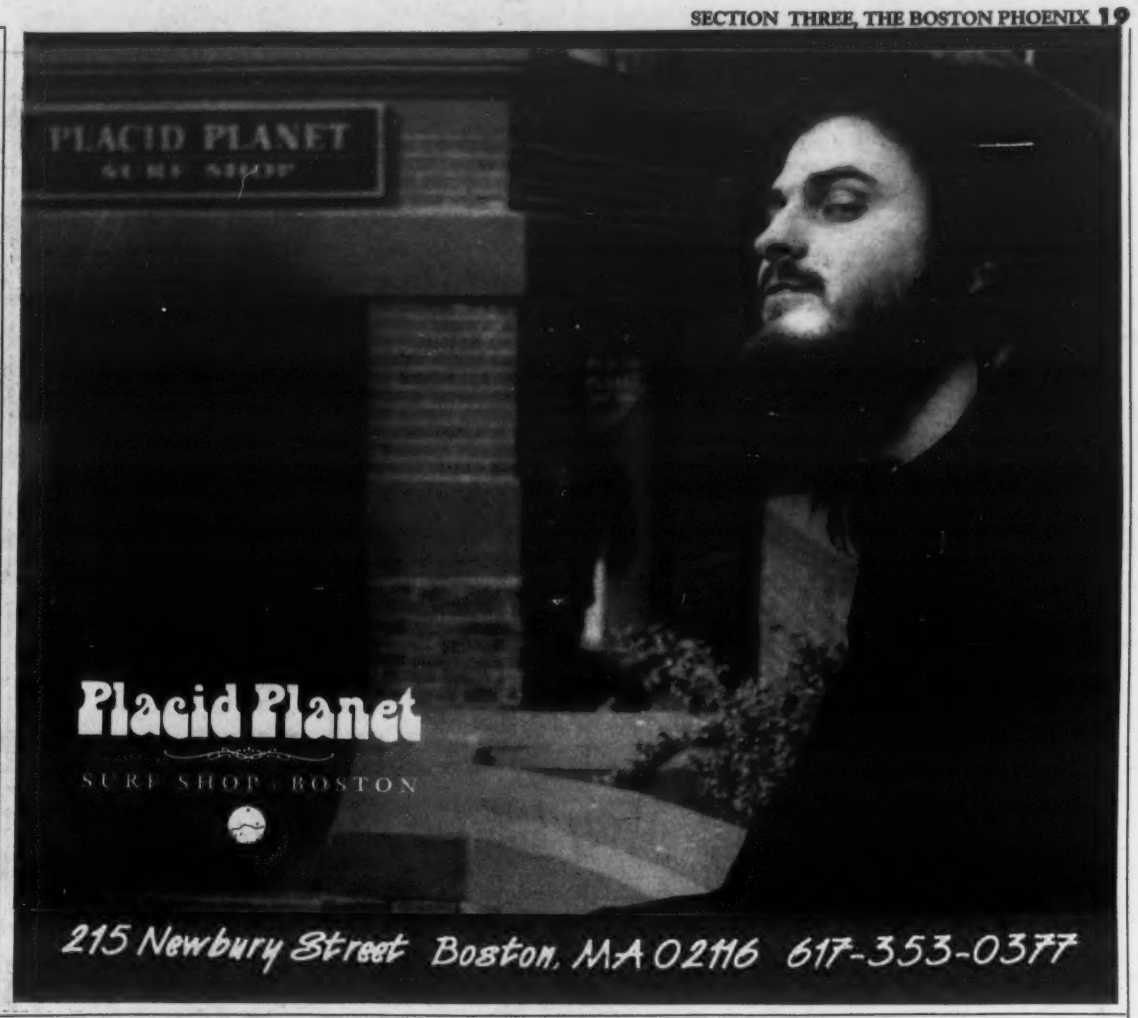
Of course, today's Cajuns' ancestors took their music and customs with them, absorbing influences wherever they went. "Some melodies go back to France's medieval troubadour songs," says Doucet. "Some ballads are still found in Nova Scotia today. Acadians and people who'd come there from the Shetland Islands shared music in Acadie since they both played fiddle and enjoyed dancing. Later, down here, they met Americans, Indians, free men of color, and the Spanish, since Louisiana had been under the Spanish flag. New Orleans, the big port, was the melting pot." But rural Cajun music evolved apart from that city's urban sophistication.

Twin fiddles and high-pitched, often nasal vocals were long a foundation of Cajun music. The accordion (an 1828 German invention) came in around the turn of the century. Doucet explains, "We live in the tropics. The violin is basically wood and glue, so it doesn't survive very well in heavy humidity. But the accordion has 40 reeds. You can break some reeds and it's still very loud. Since it was the loudest instrument, it became the dominant instrument." Meanwhile, the *'tit fer* ("little iron" triangle) played a side role along with guitar and other instruments that could be carried easily to a rural house party.

Doucet's educational work and recordings have helped Cajun music begin to gain financial viability as well as artistic respect. Grammy nominations came for the band's typically bilingual 1989 Rounder album *Bayou Cadillac*, the 1985 *Zydeco Gris Gris* (Swallow Records), and the soundtrack to the charming film *Belezaire the Cajun* (Arhoolie, 1986). More recently, Rounder has followed up *Bayou Cadillac* with 1990's *Live from the Left Coast*.

Just as long ago Cajun music absorbed other styles, so do Beausoleil. Take the title track on *Bayou Cadillac*, a zestful gumbo of "Bo Diddley," Buddy Holly's "Not Fade Away," and the African/New Orleans "Iko Iko." Their other spirited songs address simple pleasures: roast pig, café au lait. "La Valise de KLFY" (from *Live from the Left Coast*) honors a good radio station. Bringing polish and progress to rough-hewn Cajun music, they include in their sound electric bass, guitar, lap steel guitar, mandolin, and percussion. Michael's younger brother Dave (Beausoleil's guitarist) reflects the band's innovation on his intriguing new solo album *Quand J'ai Parti* (Rounder), on which he sings only in French and is accompanied by the rest of the band. It's reportedly the first Cajun album to spotlight guitar, an instrument previously relegated to a supporting role (as it is in Tex-Mex conjunto music).

Says Doucet, "I'm a steadfast traditionalist. I love to play old songs exactly the way those guys did on my tapes. But we're not like a fly in amber, frozen in time. We create new things too to keep this thing real. It's dance music. It's jazz. The spontaneity is the greatest part of it." ❑



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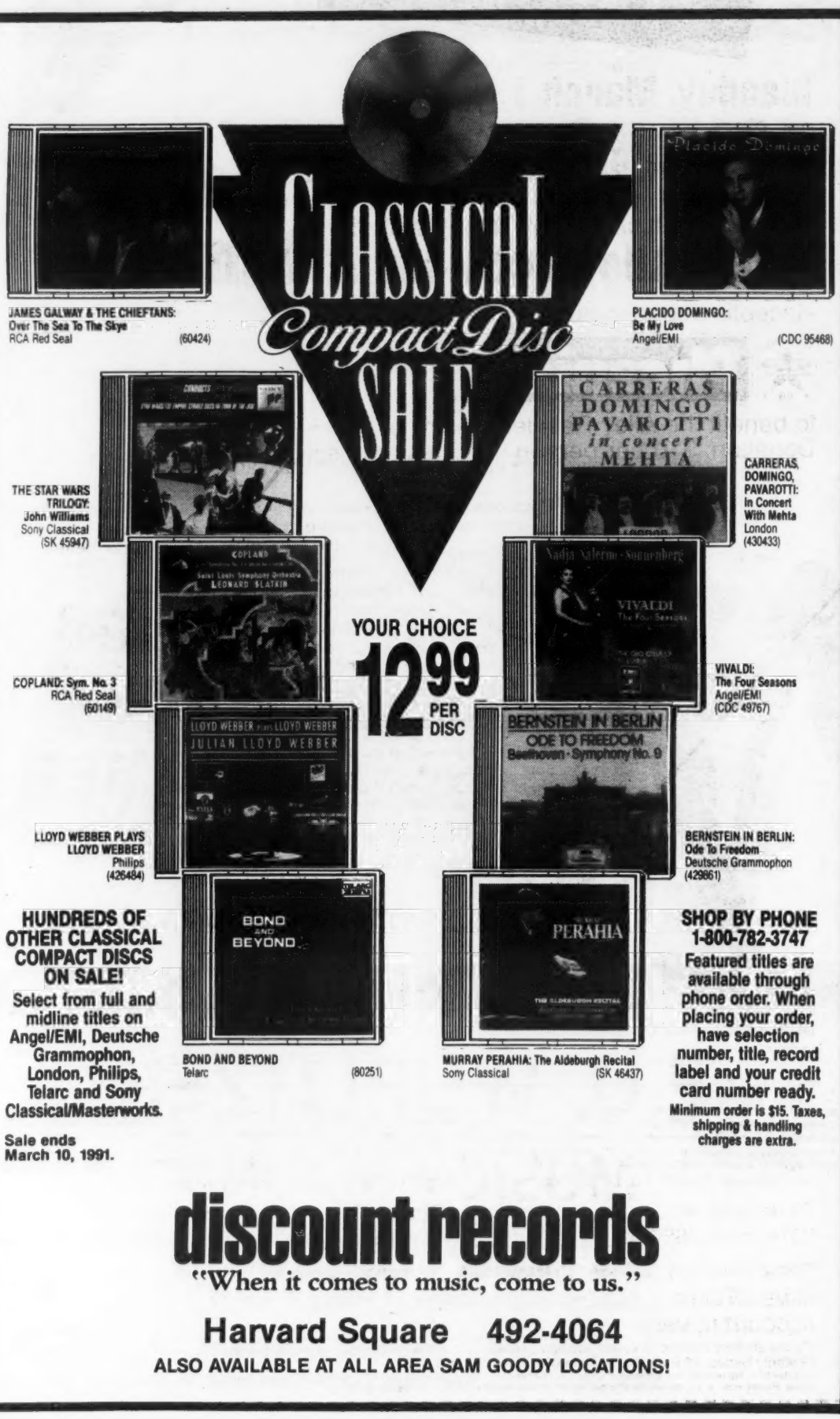

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Magnificent Machover

Plus stunning Mahler and Bruckner

by Lloyd Schwartz

If electronic music is finally becoming respectable, Tod Machover, who directs the MIT Media Laboratory and Experimental Media Facility, is one of the driving forces making it so. At 37, he's part of the rock generation, but he also studied at Juilliard with two of the pillars of serious modern music, Elliott Carter and Roger Sessions. Between 1978 and 1985 (when he came to MIT), he worked at IRCAM, Pierre Boulez's experimental facility in Paris, five of those years as director of musical research.

So it's no surprise that Machover's music is such a complex and invigorating mixture of electronics, minimalism, Eastern music, classical modernism, and even rock. It also has tunes, none more beautiful than what the overlapping, multiplied, splintered, then reassembled pre-recorded soprano voice of the marvelous Karol Bennett chants, intones, and so lushly harmonizes in *Flora* — the title selection of Machover's most recent Bridge CD and, at four minutes and 14 seconds, the briefest of the featured works at a stimulating electronic-music concert at Symphony Hall last Sunday night.

This occasion was apparently a dream come true for Machover. The MIT Media Facility joined forces with the BSO's new-music offshoot Collage, and the large audience was as eclectic in age, costume, and attitude as the music.

Flora began as a collaboration between Machover and Japanese computer-graphics artist Yoichiro Kawaguchi, and it was amusing to see his kaleidoscopic, hologrammatical images of lascivious pistils and stamens, bulbously phallic cacti, and seductive snails projected on a large screen above the stage. Fortunately, the music can get along without them very well.

None of the other pieces on the program was pre-recorded. All the electronics were performed live. The hottest approach in electronic music these days is to make computers interact, in " real time," with live instruments (Machover calls the system that produces this

Classical

sonic extension "hyperinstruments"). Robert Rowe's recent *Banff Sketches* (not a tone poem about the Canadian Rockies but a work named after the Banff Center, where the composer spent a year programming and performing) is a duet for pianist (Collage's redoubtable Christopher Oldfather) and computer program. Everything the piano plays is transformed by the computer (into sounds as varied as harpsichord, toy piano, and musical saw), and the passages of improvisation guarantee that no two performances will ever be alike, especially as to what the computer returns.

Rowe's computerized transformations actually were more fun than his spiky piano stimuli. The electronic ambiance of Peter Child's *Ensemblance* (1982) — mysterious sounds like water pouring out of a jug and extraterrestrial wind chimes — created a compelling context for the elegance of the instrumental writing. The performance, conducted by David Hoose, reflected the subtlety and shapeliness of Child's abstract but musical imagination.

The black sheep of the program was British composer Jonathan Harvey's pretentious *From Silence* (1988), for soprano, chamber ensemble, and computer-generated sounds. Harvey is something of a mystic, but his self-conscious texts ("Lord of energies/dance with my I") and the self-dramatizing screeches, squeals, and whispers with which the undaunted Joan Heller was called upon to project them conveyed anything but the sincerity and inwardness of true religious experience. Although, to be fair, some of the hushed "background" of winds and breaths seemed quite haunting.

The concert ended with Machover himself exuberantly conducting one of his most exciting pieces, *Towards the Center*, in which India meets rock music (and this piece really rocks); and the minimalist repetitions have a textural complexity and vitality the official minimalists never dreamed of. At the center, between two movements of astonishing energy and drive, and some extraordinary writing for the two winds (flute and clarinet), two strings (violin and cello), "hyperpercussion" and "hyperkeyboard" (special thanks to guest flutist Jane Garvin, who made the long-lined flute solos sound like heaven), is a sublime oasis of stillness, in which all the energy reposes and regroups. It's the section that puts Machover squarely in the classical tradition from Beethoven to Carter. He's a composer, after all, not just a manipulator of sound, and *that*, not the medium, is his message.

* * *

At the end of the 19th century, Bruckner, and Mahler a generation (or two) later, wrote symphonies of unprecedented length for orchestras of unprecedented size. Both contended with large spiritual issues. Both left major works unfinished. And both were also rescued from relative neglect by the long-playing record — especially Mahler. So like Haydn and Mozart or Debussy

and Ravel, they remain linked in the public's mind.

But their differences of style and temperament are even greater than their similarities. Bruckner, whose instrument was the organ, was extremely private, a naïf; Mahler, a major international conductor, was a worldly sophisticate. Bruckner's symphonies are massive edifices — "cathedral" is the usual metaphor — built up from elaborate repetitions of extremely simple elements (the first minimalist?). Mahler's large orchestra is really a fluidly shifting series of chamber groups. His symphonies are as complex psychologically as spiritually, like great novels, with continuously evolving plots and multiple ironies, not buildings but labyrinths of mirrors.

Last weekend they had something else in common. At Symphony Hall, they were given magnificent performances by visiting conductors.

Simon Rattle, music director of the City of Birmingham Symphony Orchestra, returned to the BSO for the first time since 1987 (he canceled last year's scheduled concert) to lead its greatest Mahler performance since Claudio Abbado's unforgettable Mahler Second in 1979. Not popular Mahler but the elusive Seventh Symphony, perhaps his least understood major work.

Critics of the Seventh complain of its inconsistent tone: opening and closing movements of brassy, glaring affirmation surrounding three middle movements of nightmarish, spidery immateriality (a scherzo Mahler called "Phantomlike" between two movements of "Night Music"). They take their cue from Mahler's own difficulties in finding a beginning and a conclusion after he wrote the two nocturnal movements.

But Rattle's powerfully cohesive performance demonstrated that the differences between the outer and inner movements is only one of degree. The entire symphony takes place in a twilight zone of unsettling emotional complexity. The dark inner movements have their starlit sweetness, just as the brilliant fanfares and marches of the fiery first movement (Allegro con fuoco) have distinctly sinister undertones. In the first Night Music, eerie, delicate cow bells long for rural innocence in the midst of urbane frivolity. The second Night Music, with its serenading harp and mandolin (Andante amoroso), has a refined, Watteau-like melancholy that re-emerges in the comically skewed accents and off-the-wall parodies of 18th-century chamber music and Mozartian "Turkish" marches in the Rondo-Finale.

Rattle's exhilarating, hilarious ability to shift gears could literally take your breath away, as in the Allegro's sudden transition from militant energy to swooning dance music. You were constantly surprised where the music was taking you, or — more important — how many places it was taking you at once.

Under Bernard Haitink six years ago, the BSO gave a brilliant but heartless performance of this symphony, and Seiji Ozawa led it here and on tour in 1989. The BSO has learned well how to play it. But Rattle pushed the players beyond themselves. It was thrilling to hear what risks they were taking, with what effort and conviction these accomplished but sometimes complacent professionals were reaching for — and finding — what is most important in the music: the music.

The following night, the Bank of Boston Celebrity Series presented the first Boston visit by the Vienna Philharmonic in 24 years. The all-Viennese program, under Claudio Abbado, was also a revelation. There are few conductors you'd rather hear play Webern's 1909 *Six Pieces for Orchestra*. Abbado obviously loves them, and he allows you to hear (or overhear) how much drama these phenomenal miniatures contain. They become a kind of telescoped life cycle, from the worldliness of the first two, to the childhood innocence of the third (looking backward in the subtlest shadings of pianissimo), to the magnificent death march and shrieking Call-to-Judgment of the fourth and the serene, otherworldly landscapes of the last two (the sixth with the mellow swing of midnight jazz). All within 15 minutes!

After the early intermission came Bruckner's best known symphony, his Fourth (the *Romantic*). This was gorgeously played, from the warmth and delicacy of the strings and winds (surprisingly "feminine" for this anomalously all-male band) to the elegance and grandeur of the brasses (how many brass sections in the world could rise to an overwhelming crescendo with such perfectly controlled gradations of volume?).

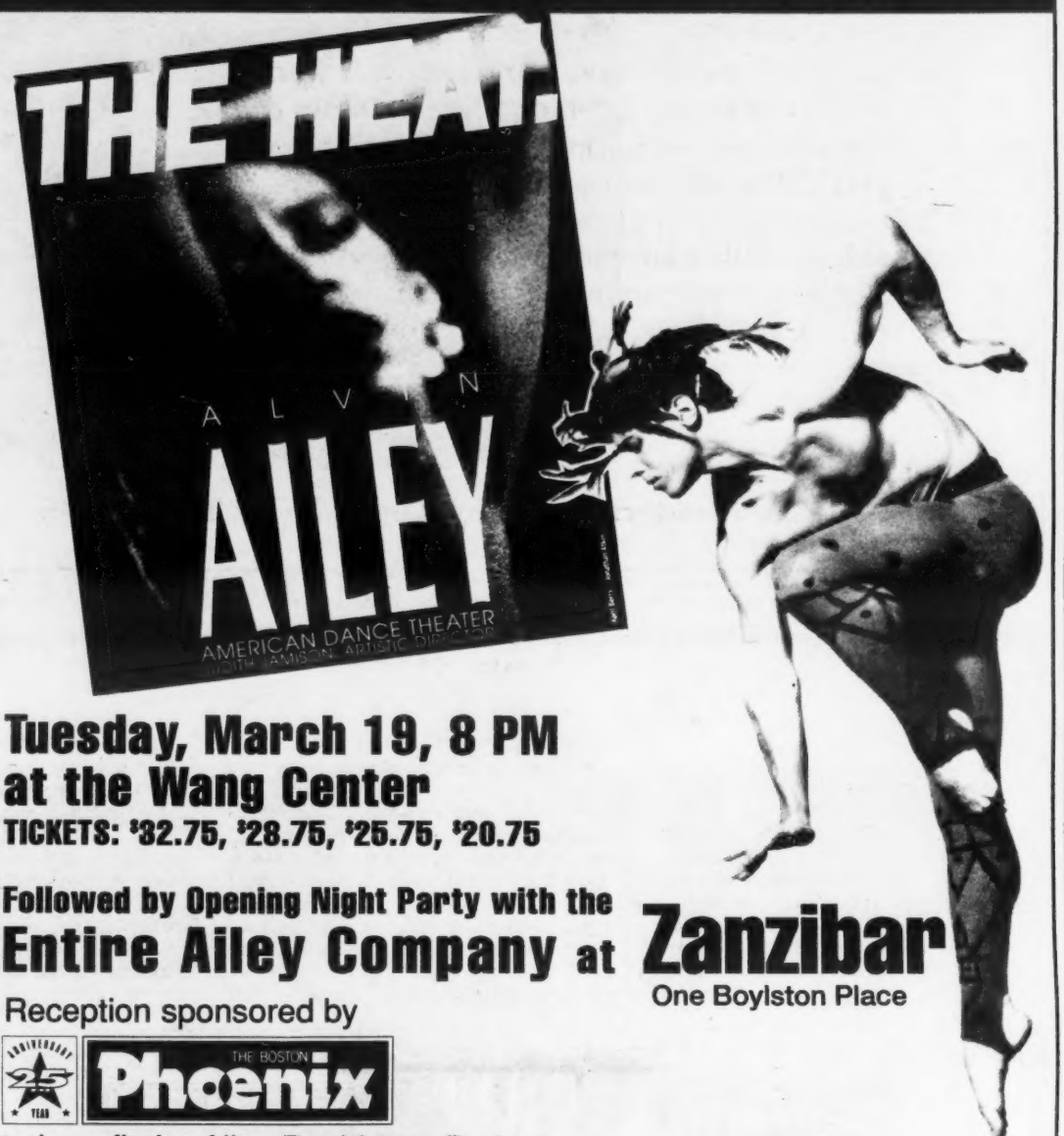
I loved the sudden drops in volume preceding the big climaxes (very Viennese), the uncanny precision of the tremolos, the violet-velvet of the viola section, the haunting horn calls, the astonishing ensemble playing (you could hear everything, even during the loudest fortissimos). "I've never heard anything on a recording that sounded like this!" a friend remarked to Simon Rattle, who was in the audience that night. "Thank God," Rattle replied.

Abbado takes a distinctly Italianate approach to Bruckner. This was not a cathedral of sound but traveling music, flowing landscapes. It never stopped flowing. Yet this Italian conductor was leading a (*the*!) Viennese orchestra. The history of Austro-German music lives in its sound. In some ways, I thought the symphony sounded more like Schumann than Bruckner. Even its grandest passages had a certain personal intimacy, taking us with them rather than imposing themselves on us.

Above all, Abbado showed us how the Bruckner and Webern — light years apart stylistically but only 28 years apart chronologically — inhabit the same universe, and come from the same city; how Webern's microscopic particles embody the same cosmic issues as Bruckner's large-scale architecture; how Bruckner's minimalism-to-the-max can be a grand tour, not just a static superstructure; how both these sometimes misunderstood composers can (in every sense of the word) move. ❑

DANCE THE NIGHT AWAY

OPENING NIGHT WITH THE ALVIN AILEY COMPANY

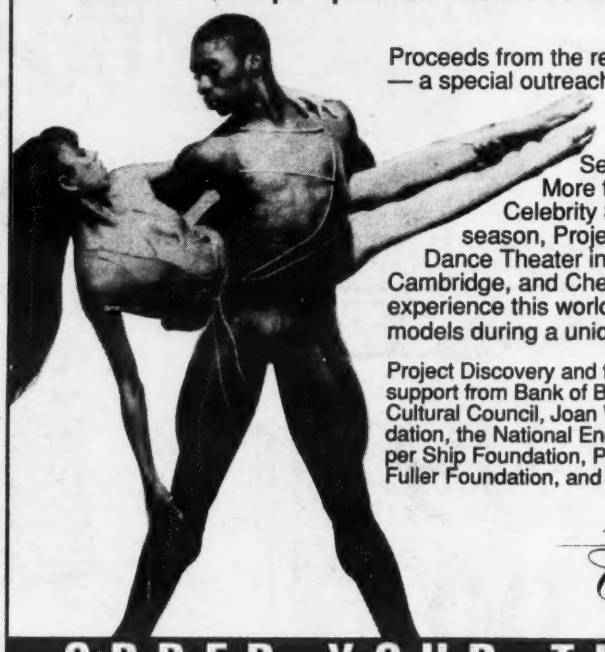


Tuesday, March 19, 8 PM
at the Wang Center
TICKETS: $32.75, $28.75, $25.75, $20.75

Followed by Opening Night Party with the
Entire Ailey Company at Zanzibar
One Boylston Place

Reception sponsored by
25 YEARS — THE BOSTON Phœnix

to benefit the Ailey Residency Project
Donation: **$10 per person includes admission, food and fun**



Proceeds from the reception will benefit the Ailey Residency Project — a special outreach initiative of Project Discovery, sponsored by the Bank of Boston Celebrity Series.

Through Project Discovery, the Celebrity Series reaches out to the audience of tomorrow. More than 7,000 Massachusetts schoolchildren attend Celebrity Series events annually at little or no cost. This season, Project Discovery brings the Alvin Ailey American Dance Theater into the public schools of Boston, Brookline, Cambridge, and Chelsea. More than 8,000 additional students will experience this world renowned company as teachers and role models during a unique three-day residency program.

Project Discovery and the Ailey Residency Project are made possible by support from Bank of Boston, the DeMoulas Foundation, the Massachusetts Cultural Council, Joan Wolfers Belkin, the Bessie Pappas Charitable Foundation, the National Endowment for the Arts, the Boston Phoenix, the Clipper Ship Foundation, Polaroid, Gillette, Chamber Theater Productions, the Fuller Foundation, and the Boston Arts Lottery Council.

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Please send me: _____ tickets at $_____ (price each) for the opening night performance on Tuesday, March 19, 8PM: Program includes *Hidden Rites*, *Episodes*, and *Revelations*
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Please enclose a self-addressed, stamped envelope and mail with order form and payment to: Alvin Ailey, Bank of Boston Celebrity Series, 20 Park Plaza, Suite 832, Boston, MA 02116.
All sales final. No refunds. No exchanges. Orders will be filled in order of postmark receipt. Orders received after March 10, 1991 will be held at the Wang Center Box Office. Please note: a $15 fee will be charged for any check returned by bank for insufficient funds.

Although tenor saxophonist Stan Getz has just passed his 64th birthday, and pianist Kenny Barron will be 48 in June, neither vintage nor playing style explains the remarkable, intricate music they made as a duo last Sunday evening (February 24) in the Charles Hotel Ballroom. Like Jim Hall or Rahsaan Roland Kirk, these two transcend any easy categorization.

Barron is part of the crowd of pianists who came up in the late '60s and early '70s — the modal guys, the Hancock-Corea-Jarrett crowd — and he knows that style well. But he also has plenty of blues and bebop ability; there are times when he sounds as if he'd been born into the Wynton Kelly or Red Garland generation. Frequently on Sunday he mixed things up, sounding like a conservatory-trained Thelonious Monk.

Getz is, of course, a special case. No matter when you may have started listening to jazz over the course of the last 40 years, Getz has seemed to be your peer.

Jazz

Barron and Getz at the Regattabar: a rhythm section only they could hear

JEFF THIEBAUTH

Stablemates

Getz and Barron are all you need

by Steve Elman

He was the young turk you admired in Woody Herman's Four Brothers big band. He was the cool tenor man you grooved on in the '50s. He was the bossa nova king who made your make-out music in the '60s. In the '70s, he confirmed his hipness by giving a push to Chick Corea and Airto Moreira — before they went to work for Miles Davis. Aside from his extraordinary timbral control, Getz's pre-eminence as an improviser derives from his ability to shape a tune's melody to his own ends, varying his phrase lengths without obscuring its original structure.

It was in the early '70s that Getz first worked with Barron, a Philadelphian who had already sharpened his chops in stints with Dizzy Gillespie, Freddie Hubbard, Yusef Lateef, and Ron Carter. In Barron, Getz found someone to inspire him and bring new tunes to his repertoire. And the two have indeed found a special rapport. Getz acknowledged the durability of the partnership on Sunday when he noted that the title of Benny Golson's "Stablemates" was appropriate to their relationship.

Getz and Barron have rarely performed as a duo, but the appearance at the Charles Ballroom was a warm-up for an upcoming recording date. Their first set opened with one of the torchiest of tunes, "You Don't Know What Love Is." Getz seemed to be operating on two levels, fidgeting with his mouthpiece and looking for the best approach to his microphone while spinning a solo that belied any distractions. Barron hinted at some stride-piano figures under Getz, then brought them back for his solo.

Neither player seemed to miss bassist and drummer; in fact, there was almost no attempt to fill in for the "missing" parts of a quintet. No self-conscious counterpoint, either. They worked as if they were part of a group whose rhythm section only they could hear.

Age has not diminished the vitality of Getz's tone. The saxophonist put all his riches on display: his pristine, glassy upper register; his furry lower range; the bark and the bite that always surprise listeners who expect him to be unremittingly lyrical.

There was also a complete catalogue of Getz's vibrato effects. Throughout Eddie del Barrio's ballad "I'm Alright, I'm Okay," it was a broad, breathy wobble. A Charlie Haden tune called "First Song for Ruth" could have been interpreted similarly, but Getz chose to punctuate his phrases with just a slight quiver. When he came to "Stablemates" and another Golson standard, "Whisper Not," the vibrato was almost non-existent, notes clear and crisp.

Barron's solo spots were rich with technique. He has wonderful control over the sound of his instrument, at one moment ringing out right-hand notes as a bebopper would, then immediately shifting his pedal positions so that the music goes into soft focus. He uses right-hand chords more frequently than many of his peers, but these are always in service of a melodic idea. He feinted at blues, gospel, bebop, and funk, keeping them all in perfect balance.

Duets give a particular advantage to these two players, who have such firm internal swing. "Stablemates" often creates an artificial atmosphere when a bassist and a drummer are present, because the tune includes a short section in mambo rhythm; the soloists keep having to jump a fence in the music whenever it comes around. Getz and Barron mambo'd when they wanted and slid away from the rhythm when it wasn't useful.

"First Song for Ruth" was a highlight. Although the tune was unfamiliar enough so that both Getz and Barron had to read it from sheet music, they still took big chances. The piece suggests one of Haden's martial/folkloric moods, and Getz would have sounded just fine if he had played the same solo with Haden's band behind him. But Barron eased the tune toward a "My Funny Valentine" atmosphere, then into gentle swing. The performance ended with a beautiful Brazilian/Middle Eastern coda, Getz caressing the tune as Barron softly rocked the chords. Like so much of the music that evening, it was an interpretation that mingled the conventional and unconventional, and a pleasure for both mind and soul. ❑

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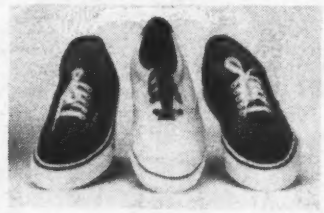
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THE BOSTON PHOENIX IN COOPERATION WITH ARTS/BOSTON IS PROUD TO ANNOUNCE

THE BOSTON PHOENIX 25TH ANNNIVERSARY CELEBRATION OF THE ARTS

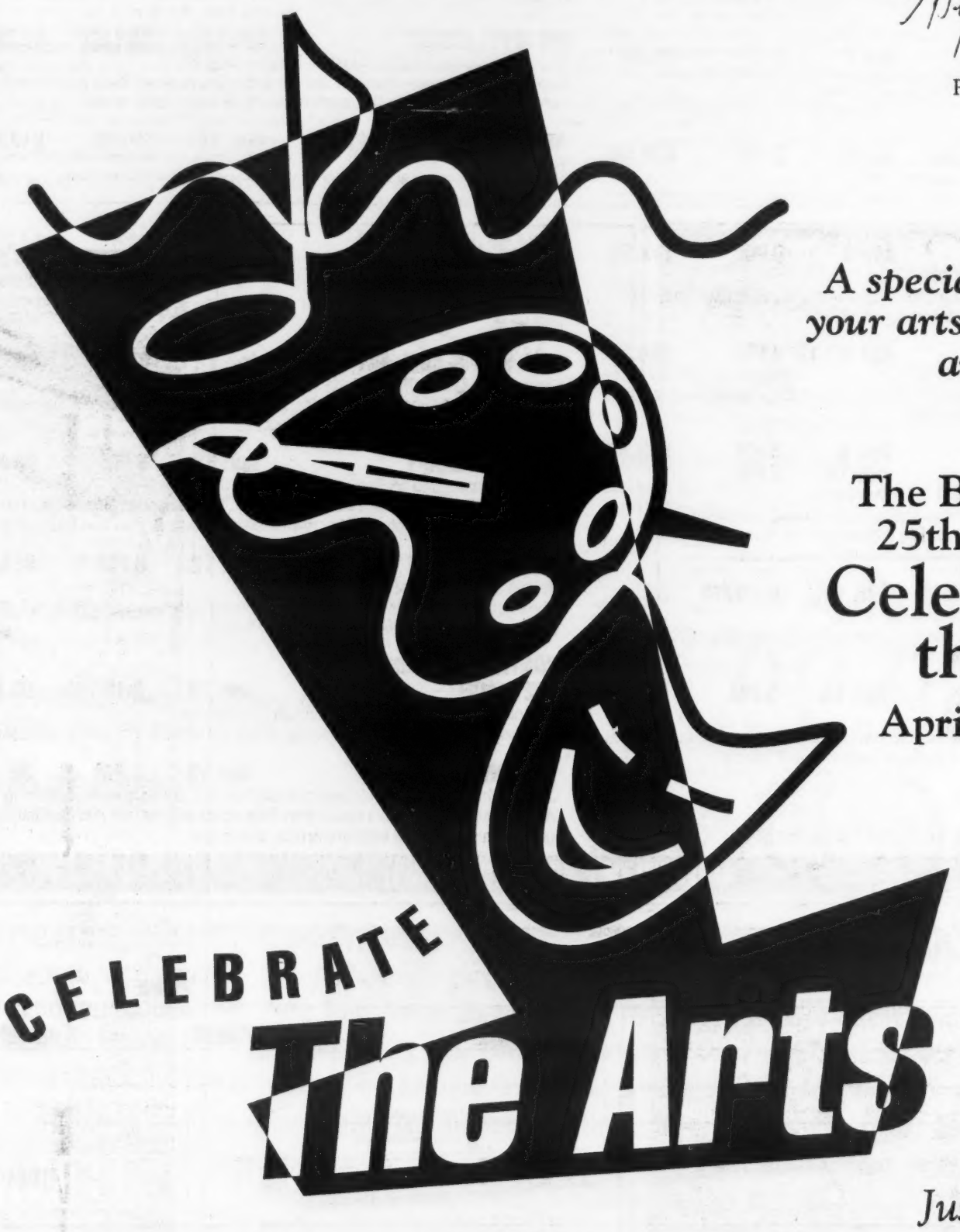
APRIL 7-13, 1991

This is the 25th Anniversary year of the Boston Phoenix, and we are pleased to begin the first of many events with a week-long **"Boston Phoenix 25th Anniversary Celebration of the Arts, April 7-13."**

During this celebration week proceeds from your purchase of any of the half-priced performance tickets you will find listed here will assist ARTS/Boston, a non-profit audience development organization for more than 170 arts groups.

We hope you will participate in, and enjoy, this very special celebration!

Stephen M. Mindich
Publisher & Chairman



A special invitation from your arts & entertainment authority to

The Boston Phoenix 25th Anniversary
Celebration of the Arts
April 7-13, 1991

Special prices
Special performances
Special museum admissions
and more

Just open this page...

THE BOSTON PHOENIX 25TH ANNIVERSARY CEL

ARTS/Boston

It was just four months ago that ARTS/Boston marked its own very exciting anniversary — fifteen years of service to the arts community and the ever growing ARTS/Boston family of friends and customers. Now we celebrate the fullness and diversity of the arts in Boston with the help of our good friends and supporters at The Boston Phoenix. Below are listed performance groups and museums which are joining us in **"The Boston Phoenix 25th Anniversary Celebration of the Arts Week, April 7-13."** We invite you to be a part of the celebration by using the order coupon to sample one or several events. And you can continue to celebrate the arts in Boston year-round at terrific savings by visiting ARTS/Boston's BOSTIX ticket booth at Faneuil Hall Marketplace and by receiving a free subscription to ARTS/Mail, offering you the best cultural events with mail-order convenience at discount prices. Shortly after you order your tickets for one of the "Phoenix Nights," you will begin receiving your monthly issue of ARTS/Mail. We hope you will take advantage of the special opportunities available during the celebration. And we thank you for your continued support of our programs.

Michael Cohen
Executive Director, ARTS/Boston

THE BOSTON PHOENIX CELEBRATES THE ARTS/SPECIALLY PRICED TICKETS

GROUP	DATE	TIME	1/2 price
THE WIZARD OF OZ	**Apr. 7**	**2PM**	**$4.75**
Boston Childrens Theater New England Hall/225 Clarendon St. The Boston Children's Theater is celebrating its 40th Anniversary with this production of the enduring classic.			
PLAYWRIGHT'S PLATFORM	**Apr. 7**	**7:30 PM**	**FREE**
Mass. College of Art/Lecture Hall 659, Tower Bldg/621 Huntington Ave. An evening of new original short works to be followed by discussion with the playwrights.			
HANDEL & HAYDN SOCIETY	**Apr. 7**	**8 PM**	**$15**
Handel Concert/Boston Symphony Hall H & H is joined by the New York Baroque Dance Company in a performance of Handel"s ballet "Terpsichore."			
SUSANNAH	**Apr. 7**	**3 PM**	**$6.50**
Opera Th.of New Eng. Conserv./ Emerson Majestic Theater/217 Tremont St. One of America"s great operas first premiered in 1956. A tale of sin, mendacity and evil piousness.			
ENGLISH CHAMBER ORCHESTRA	**Apr. 8**	**8 PM**	**$12.50**
(w/Pinchas Zukerman)/Boston Symphony Hall Another in the Bank of Boston Celebrity Series. This evening includes works by Elgar, Bach, Haydn and Mozart.			
FORBIDDEN BROADWAY	**Apr. 9**	**8 PM**	**$12.50**
Park Plaza Hotel/ Terrace Room Always fresh and energetic —- Forbidden Brodway continues to toast and roast Broadway's biggest hits and brightest stars.			
NUNSENSE	**Apr. 9 & 10**	**8 PM**	**$14.25**
Charles Playhouse/74 Warrenton St. The outrageous and hilarious story of 5 singing and dancing nuns now in its 5th season. See the Little Sisters of Hoboken.			
STEEL	**Apr. 9** **Apr. 13**	**8 PM** **2 PM**	**$15.50**
American Rep. Theatre/Hasty Pudding Theater/Camb. The world premiere of a new musical dealing with colonial domination and commercial exploitation by the recording industry on the island of Trinidad. By Derek Walcott (Boston University) and Galt McDermot (Hair).			
LATIN NIGHTS AT CAFE THEATER	**Apr. 10**	**8:30 PM**	**$5**
Villa Victoria Cultural Center/85 W. Newton St. Afro-Cuban rhythms of the performance group Ache doing all the popular Latin music forms. Part of the Cafe Teatro series.			
DRINKING IN AMERICA	**Apr. 10**	**8 PM**	**$ 9**
Lyric Stage/54 Charles St. A new production of Eric Bogosian's powerful portraits of salesmen, cowboys, Hollywood agents, preachers and ordinary husbands and fathers.			

GROUP	DATE	TIME	1/2 price
THE GIN GAME	**Apr. 11**	**8 PM**	**$8.75**
New Repertory Theater/54 Lincoln St./Newton Highlands The celebrated, Pulitzer Prize winning comedy which is also a portrait of loneliness and disillusion.			
DON'T TOUCH THAT DIAL	**Apr. 11**	**8 PM**	**$9.75**
Nick's Dinner Theater/100 Warrenton St. Back for a limited engagement. This is an updated version of the musical comedy revue that parodies 50 years of television.			
BOSTON BALLET	**Apr. 11**	**8 PM**	**$19.25**
(Balanchine Legacy)/Wang Center Balanchine revolutionized ballet and Boston Ballet presents his "Theme and Variation," "Agon," and "Who Cares."			
BIG APPLE CIRCUS	**Apr. 11**	**7:30 PM**	**$9.25**
Under The Big Top/Marine Industrial Park/Summer St. Ballerinas, horses and clowns as the Big Apple Circus presents its third annual visit sponsored by the Boston Children's Museum. A major family event.			
ANOTHER SATURDAY NIGHT	**Apr. 12**	**10 PM**	**$12.50**
Back Bay Hilton/Club Nicole A non-stop musical entertainment spotlighting classic pop and rhythm and blues hits of the past 25 years. Special limited engagement.			
WAKE OF JAMIE FOSTER	**Apr. 12**	**8 PM**	**$7.50**
Back Alley Theater/1253 Camb. St./Cambridge A zany comedy about members of a family come together for a funeral but unable to keep their minds on the subject at hand. By Beth Henley, author of "Crimes of the Heart".			
BETH SOLL & COMPANY	**Apr. 12**	**8 PM**	**$9**
Kresge Main Theater/MIT New and repertory work by choreographer Beth Soll along with classical music by MIT artists in residence.			
BEYOND THERAPY	**Apr. 12**	**8 PM**	**$9**
Triangle Theater Co./ 58 Berkeley St. Christopher Durang's award winning comedy. Two therapists pursue their own needs at the expense of a terribly mismatched couple.			
SHIRLEY VERRETT	**Apr. 12**	**8 PM**	**$12.50**
Boston Symphony Hall One of opera's finest divas, in the Bank of Boston Celebrity series, with sell-out performances the tradition of her visits to Boston.			
CONTEMPORARY INSANITY II, THE SEQUEL	**Apr. 13**	**9:15 PM**	**$9.50**
Boston Baked Theater/Elm St./Davis Sq./ Somerville They are back! And tackling censorship, ethics and scandals in a unique satirical revue.			
CANTORIAL	**Apr. 13**	**8 PM**	**$9**
Jewish Th. of New England/Leventhal-Sidman JCC./33 Nahanton St./Newton Ctr. A young couple move to a Lower East Side condo only to find it is haunted by the ghost of a cantor. Last season's Broadway success.			

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Make check payable to: ARTS/Boston Send stamped, self addressed envelope with check to: (Postmarked no later than March 14, 1991. Tickets will be mailed 1 week prior to date.)
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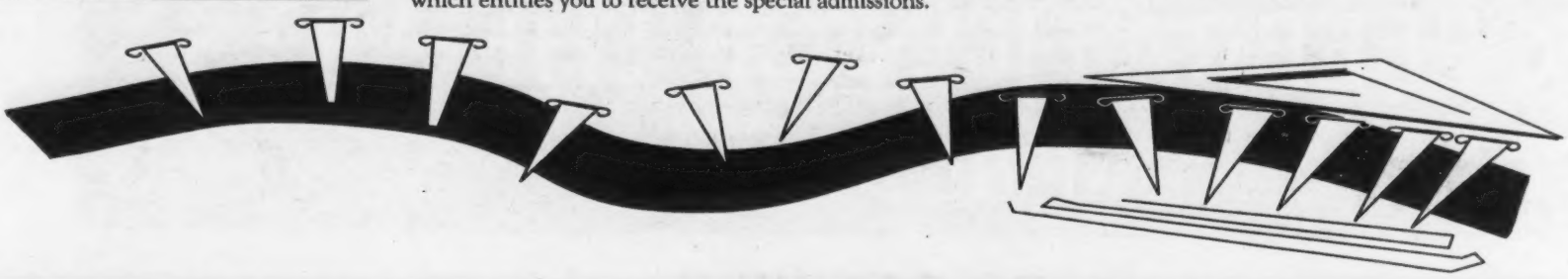
LEBRATION OF THE ARTS/APRIL 7-13, 1991

MUSEUMS

This is Museum-Goers-Month and the leading museums in the Greater Boston area have joined in support of **"The Boston Phoenix 25th Anniversary Celebration of the Arts, April 7-13."** by offering very special admissions opportunities to Phoenix readers. The specifics are spelled out below by museum. We thank these fine organizations for their support, and hope you will enjoy many hours of pleasure ahead using the coupon, which is included, and which entitles you to receive the special admissions.



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Museum Wharf Boston/Tu-Sat 10a-5p/ Friday til 8
$1 off 1 child admission with each adult admission Not valid Friday after 5p

Computer Museum
300 Congress St., Boston/Tue-Sun 10a-5
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200 Lexington Rd. Concord MA./Mon-Sat 10a-4/Sun 1-4
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Danforth Museum of Art
123 Union Ave., Framingham/Wed-Sun noon-5
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DeCordova Museum of Art
Sandy Pond Rd.,Lincoln
Closed week of April 7-13- reopen April 20
2 for 1 coupon good rest of April

Discovery Museums
177 Main Street, Acton/Tues, Thurs, Fri 1-4:30
Wed Sat Sun 9-4:30
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Essex Institute
132 Essex St., Salem/Tues-Sat noon-5
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Franklin Park, Boston/Mon-Fri 9-5
Contact the zoo for details

Fuller Memorial Art Museum
Oak Street, Brockton/ Wed-Sun noon-5
1 free admission with each coupon

Hull Life Saving Museum
1117 Nantasket Ave, Hull/Sat- Sun noon-5
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Institute of Contemporary Art
955 Boylston St., Boston/Wed & Sun 11-5, Thurs-Sat 11-8
2 for 1

John F. Kennedy Library and Museum
Columbia Point, Boston/Mon-Sun 9-5
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Museum of Fine Arts
465 Huntington Ave., Boston/Tues-Sun 10-5 Wed 10-10
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Museum of National Center for Afro American Art
300 Walnut Street, Boston
Tue-Sun 1-5
Admission: $1.25 adults, 50 cents for children

Museum of Transportation
15 Newton St., Brookline/Wed-Sun 10-5
1 complimentary admission when a second of equal value is purchased

Museum of Our National Heritage
Merrett Rd./Lexington/Mon-Sat 10-5
Sun 12-5
Free

New England Aquarium
Central Wharf, Boston/Mon-Wed & Fri 9-5
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Old South Meeting House
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141 Cambridge St., Boston/Tues-Fri 12-5/Sat 10-5
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The following museums have agreed to honor our coupon during the Phoenix Arts Celebration Week. Present this coupon for discount. Details at each box office.
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THE BOSTON PHOENIX
25TH ANNNIVERSARY
CELEBRATION OF THE ARTS

APRIL 7-13, 1991

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Mandala Folk Dance Ensemble
Masterworks Chorale
Merrimack Repertory Theatre
Metropolitan Wind Symphony
Museum of Fine Arts
Museum of Science
Mystery Cafe
Near East Dance Theatre of Boston
New Ehrlich Theatre
New England Conservatory
New England Philharmonic
New Life Symphony Orchestra and Chorus
New Repertory Theatre
Newton Choral Society
Newton Country Players
Newton Symphony Orchestra
Nick's Mystery Theatre
Nora Theatre Company
North Country Chamber Players
North End Union Theatre
North Shore Music Theatre
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Nunsense
Old South Meeting House
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The Boston Festival
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25 ANNIVERSARY YEAR

THE BOSTON Phoenix

VOTE NOW FOR YOUR FAVORITES!!

For several weeks now, the Boston Phoenix/WFNX BEST MUSIC POLL has been collecting and tabulating your nominating ballots for this, our third annual poll.

Now, we've got it narrowed down to your top 5 favorite artists in each category. It's your turn to complete the voting and let Boston and the world know who your favorite local and national musical acts are.

Fill out the ballot below. Choose only one nominee per category. Only official ballots will be accepted. No photocopies. Ballots must be received by March 21, 1991. Entries must be submitted through the mail, one ballot per envelope, please.

YOU CAN BE A WINNER TOO!!

Each submitted ballot becomes eligible for our Best Music Poll Grand Prize. The grand prize winner will receive a music library composed of selections of Best Music Poll winners plus two tickets to our Best Music Poll event to be held in April. Five other winners will receive 2 tickets to the Best Music Poll event.

BOSTON PHOENIX/WFNX

BEST MUSIC POLL

FINAL BALLOT

Best National Male Vocalist
- ☐ Chris Isaak
- ☐ Morrissey
- ☐ Sting
- ☐ Michael Stipe
- ☐ Robert Smith

Best National Female Vocalist
- ☐ Kate Bush
- ☐ Madonna
- ☐ Sinead O'Connor
- ☐ k. d. lang
- ☐ Mariah Carey

Best National New Artist
- ☐ The Charlatans U.K.
- ☐ Nine Inch Nails
- ☐ They Eat Their Own
- ☐ Deee-Lite
- ☐ The Soup Dragons

Best National Rock Act
- ☐ Aerosmith
- ☐ Jane's Addiction
- ☐ REM
- ☐ The Cure
- ☐ Living Colour

Best National Cutting Edge Act
- ☐ The Cure
- ☐ Nine Inch Nails
- ☐ Sonic Youth
- ☐ Jane's Addiction
- ☐ Pixies

Best National Jazz Act
- ☐ Jack DeJohnette
- ☐ Miles Davis
- ☐ Sun Ra
- ☐ The Lounge Lizards
- ☐ Pat Metheny

Best National World Beat Act
- ☐ Ladysmith Black Mambazo
- ☐ UB40
- ☐ Ziggy Marley And The Melody Makers
- ☐ Paul Simon
- ☐ Urban Dance Squad

Best National Heavy Metal Act
- ☐ Def Leppard
- ☐ Guns & Roses
- ☐ Slayer
- ☐ Extreme
- ☐ Metallica

Best National R&B/Soul Act
- ☐ Bell Biv DeVoe
- ☐ Lisa Stansfield
- ☐ Stevie Ray Vaughan
- ☐ Bobby Brown
- ☐ Prince

Best National Country Act
- ☐ Clint Black
- ☐ The Judds
- ☐ Rosanne Cash
- ☐ Dwight Yoakam
- ☐ k. d. lang

Best National Folk Act
- ☐ Indigo Girls
- ☐ Patty Larkin
- ☐ Tracy Chapman
- ☐ John Gorka
- ☐ The Roches

Best National Rap/Hip Hop Act
- ☐ Deee-Lite
- ☐ Public Enemy
- ☐ Vanilla Ice
- ☐ M.C. Hammer
- ☐ Urban Dance Squad

Best National Producer
- ☐ Brian Eno
- ☐ Ed Stasium
- ☐ Quincy Jones
- ☐ Don Was
- ☐ Jimmy Jam & Terry Lewis

Best National CD/Record/Tape
- ☐ Mixed Up/The Cure
- ☐ Pretty Hate Machine/Nine Inch Nails
- ☐ I Do Not Want What I Haven't Got/Sinead O'Connor
- ☐ Nomads Indians Saints/Indigo Girls
- ☐ Ritual De Lo Habitual/Jane's Addiction

Best National Song
- ☐ Been Caught Stealing/Jane's Addiction
- ☐ Hammer And A Nail/Indigo Girls
- ☐ Wicked Game/Chris Isaak
- ☐ Groove Is In The Heart/Deee-Lite
- ☐ I'm Free/The Soup Dragons

Best Local Male Vocalist
- ☐ Black Francis (Pixies)
- ☐ Larry Bangor (Zulus
- ☐ Todd Spahr (Cavedogs)
- ☐ Dave Herlihy (O Positive)
- ☐ Ray Lemieux (Heretix)

Best Local Female Vocalist
- ☐ Aimee Mann ('Til Tuesday)
- ☐ Laurie Sargent
- ☐ Xanna Don't
- ☐ Janet LaValley (Tribe)
- ☐ Lizzy Borden (Lava Beat)

Best Local New Artist
- ☐ 360's
- ☐ Chucklehead
- ☐ The Porchmen
- ☐ Big Catholic Guilt
- ☐ Lava Beat

Best Local Rock Act
- ☐ The Cavedogs
- ☐ O Positive
- ☐ Tribe
- ☐ The Neighborhoods
- ☐ Pixies

Best Local Cutting Edge Act
- ☐ 360's
- ☐ Heretix
- ☐ Think Tree
- ☐ Big Catholic Guilt
- ☐ Pixies

Best Local Jazz Act
- ☐ The Fringe
- ☐ Pat Metheny
- ☐ UYA
- ☐ Orange Then Blue
- ☐ Rebecca Parris

Best Local World Beat Act
- ☐ Bim Skala Bim
- ☐ Chucklehead
- ☐ Shy Five
- ☐ Bop (Harvey)
- ☐ Ibrahima's World Beat

Best Local Heavy Metal Act
- ☐ Bullet LaVolta
- ☐ Maelstrom
- ☐ Zug Zug
- ☐ Extreme
- ☐ Seka

Best Local R&B/Soul Act
- ☐ Barrence Whitfield And The Savages
- ☐ Heavy Metal Horns
- ☐ Ralph Tresvant
- ☐ Chucklehead
- ☐ Nine Below Zero

Best Local Country Act
- ☐ Big Barn Burning
- ☐ John Lincoln Wright
- ☐ Xanna Don't And The Willin'
- ☐ Blood Oranges
- ☐ The Wheelers & Dealers

Best Local Folk Act
- ☐ Instant Folk Death
- ☐ Jonatha & Jennifer
- ☐ Patty Larkin
- ☐ John Gorka
- ☐ Lazy Susan

Best Local Rap/Hip Hop Act
- ☐ Bell Biv DeVoe
- ☐ Gangstarr Posse
- ☐ Young Nation
- ☐ Chuck
- ☐ T.D.S. Mob

Best Local Producer
- ☐ Gil Norton
- ☐ Lamar Lowder
- ☐ Think Tree
- ☐ Joe Harvard
- ☐ Lou Giordano

Best Local CD/Record/Tape
- ☐ Bossanova/Pixies
- ☐ Here At The Home/Tribe
- ☐ Toy Boat Toy Boat Toy Boat/O Positive
- ☐ Eight-Thirteen/Think Tree
- ☐ Joyrides For Shut-Ins/The Cavedogs

Best Local Song
- ☐ As She Moved/Childhood
- ☐ Heart Attack/Heretix
- ☐ The Lovers/Think Tree
- ☐ Dig For Fire/Pixies
- ☐ Stop Time/Lava Beat

Kiss and Tell:

It's simple really. All we'd like to know is what rock star you'd like to wake up next to and why! Best submissions will be published with The Best Music Poll results in April.

Your Answer: _____

_____

_____

_____

NAME _____

ADDRESS _____

CITY _____

STATE _____ **ZIP** _____

PHONE _____

Mail to:

PHOENIX/WFNX BEST MUSIC POLL
126 Brookline Avenue
Boston, MA 02215

MAIL TODAY!!

25 YEAR ANNIVERSARY

THE BOSTON Phoenix

WFNX 101.7

THE CUTTING EDGE OF ROCK

THIS EXHIBIT WILL LAST UNTIL APRIL 21. BUT 1,512 ENDANGERED SPECIES WILL NOT.

THE ITURI: AFRICA'S IMPERILED RAINFOREST

A study of Mbuti pygmies, plants and animals living in a world that's being destroyed. Photographs and ideas by Ric MacDowell.

NOW THROUGH APRIL 21, INSIDE THE AFRICAN TROPICAL FOREST, FRANKLIN PARK ZOO

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CAMBRIDGE 536 Mass. Ave. 492-4680
NEWTON 1220 Washington St. 965-7575
WATERTOWN 23 Main St. 926-2700

*Prices, Programs, Equipment and Facilities vary with location.

HOT DOTS

by Clif Garboden

FRIDAY

9:00 (2) Great Performances: *The Margot Fonteyn Story.* An on-camera chat about her life in dance with the late Dame Margot at age 70. (Until 10:30 p.m.)
10:30 (2) Theater of the Palms. Oriental puppetry from the I Wan Ran puppet troupe. (Until 11 p.m.)
11:00 (44) Jamaica Inn (movie). Hitchcock directs a Daphne du Maurier intrigue about smugglers on the coast of Cornwall. (Until 12:40 a.m.)

SATURDAY

1:00 (7) Basketball. Notre Dame versus Louisville.
1:00 (38) Basketball. BC versus Seton Hall.
6:00 (44) Country Music Crossroads. Featuring Randy Travis, Reba McEntire, and Lyle Lovett. (Until 9 p.m.)
6:30 (2) Going Home to Gospel. Patti LaBelle performs with the Barrett Sisters, Albertina Walker, the Mighty Clouds of Joy, and other spiritual stars. To be repeated on Wednesday at 10:30 p.m. and, on Channel 44, on Sunday at 10:30 p.m. (Until 8 p.m.)
8:00 (2) Johnny Mathis: Chances Are. A Nashville concert featuring J. Mattress and the Gatlin Brothers. To be repeated on Sunday at 5 p.m. and on Monday at 10 p.m. and, on Channel 44, on Tuesday at 8 p.m. (Until 10 p.m.)
9:00 (44) Great Moments from Austin City Limits. Featuring Chet Atkins, Johnny Cash, Willie Nelson, Emmylou Harris, and Tammy Wynette. (Until 11 p.m.)
9:45 (TWC) Gulf Aid. Back by popular demand — well, we received one encouraging letter — the War Channel (TWC) continues to bridge the gap between those Pentagon briefings (none dare call them the *Three O'Clock Follies*) and other alleged realities of the war. This week's programming kicks off with a benefit concert to support the US auto industry and other business sectors whose market has been degraded by having so many young men out of the country. Jello Biafra performs the just-released 45 "Die for Oil, Sucker." Bob Dylan sings "Mgwtryrs ofgh Whahrtummmmg" (pick up leftover Grammy Awards lyric sheets for "Masters of War" at participating Yankee Pantry convenience stores). Cyndi Lauper and B.J. Thomas team up for "Tie a Yellow Ribbon 'Round the Military Industrial Complex." Sponsored by Topps bubble gum, makers of Operation Desert Storm trading cards. (And that's no kidding.) (Until midnight.)
10:00 (2) Graceland: The African Concert. Paul Simon and his diamond-soled African back-ups perform. To be repeated on Sunday at noon and, on Channel 44, on Wednesday at 8 p.m.
11:00 (44) In the Hank Williams Tradition. A salute to Hank Sr., featuring Randy, Waylon, Willie, Emmylou, and Hank Jr. (Until 12:30 a.m.)

SUNDAY

Noon (2) Graceland: The African Concert. Repeated from Saturday at 10 p.m. (Until 2 p.m.)
Noon (7) Basketball. Georgetown versus Syracuse.
12:30 (4) Basketball and **Basketball.** The Celts versus the Portland Trail Blazers, followed by the Houston Rockets versus the Los Angeles Lakers.
2:00 (2) The Civil War: *War Is All Hell: 1865* and *The Better Angels of Our Natures: 1865.* Sherman heads for the beach, Lee gives up, and Lincoln misses the last act. (Until 5 p.m.)
2:00 (7) Basketball. Duke versus North Carolina.
5:00 (2) Johnny Mathis: Chances Are. Repeated from Saturday at 8 p.m. (Until 7 p.m.)
6:30 (5) Salute to Symphony. Seiji Ozawa and John Williams salute Leonard Bernstein and Aaron Copland during this 15th annual BSO fundraiser. (Until 8 p.m.)
7:00 (2) Bradshaw on Homecoming: *The Problem of the Wounded Child.* In this 10-part series (today through Thursday and next week likewise) professional excuse-maker John Bradshaw explains that the reason your life and personality are so fucked up is that your parents never allowed you to resolve your childhood. Like you were supposed to have this meeting after your high-school graduation but most people forgot. (Until 8 p.m.)
7:30 (38) Hockey. The Bruins versus the New Jersey Devils.
9:00 (2) Masterpiece Theatre: *20th Anniversary Favorites: The Tale of Beatrix Potter.* The dramatic bio of Peter Rabbit's mother. (Until 11 p.m.)
9:00 (4) The Summer My Father Grew Up (movie). An 11-year-old boy (Matthew Lawrence) struggles to come to terms with the break-up of his parents' marriage. Sounds like the character played by Matthew is going to have to grow up in a hurry, but we'll have to wait and see what kind of growing up Dad (John Ritter) has to do. (Until 11 p.m.)
9:00 (5) RoboCop (movie). Heavy sci-fi with a few light touches. Peter Weller plays a half-human automaton that serves up justice in a rather undiscriminating, destructive manner. (Until 11 p.m.)
9:00 (7) Lies Before Kisses (movie). Jaclyn Smith's married bliss goes all asunder when her rich husband shacks up with an overpriced call girl. Also starring Ben Gazzara and Nick Mancuso. (Until 11 p.m.)
9:00 (44) Of Moose and Men: The Rocky and Bullwinkle Story. The inside story of R.J. Squirrel and friends. (Until 10:30 p.m.)
10:00 (TWC) It Just Doesn't Martyr Anymore. An interview from Baghdad with an Iraqi civilian who suffered a skinned knee during the smart-bombing of a command-and-control facility. (Until 10:15 p.m.)
11:00 (38) Ask the Manager. After the war, can we expect General Schwarzkopf to do an Ultra-Slimfast commercial? And while we're on that war subject, has it ever occurred to anyone that all those defecting Iraqi soldiers are actually the first wave of an invasion force sent to occupy Saudi Arabia? (Until 11:30 p.m.)

MONDAY

7:00 (2) Bradshaw on Homecoming: *The Problem of the Wounded Child.* It's not your fault. Your parents were dysfunctional. So were their parents. So are you. So was your great-grandfather. Your kids are likewise doomed. Thog Son of Fire was a dysfunctional caveman, and that got passed down the generations. Perhaps it's time to re-evaluate the term "functional." (Until 8 p.m.)
8:00 (2) Luciano Pavarotti: The World Cup Concert. Everybody's favorite tenor sails through a program of Neapolitan hits. Recorded last May in Milan. (Until 10 p.m.)
8:00 (38) Double Exposure (movie). Farrah Fawcett plays photojournalist Margaret Bourke-White in this 1990 *Life* story. (Until 10 p.m.)
8:00 (56) Deal of the Century (movie). A William Friedkin comedy with Chevy Chase as a low-budget international arms dealer. Co-starring Sigourney Weaver. (Until 10 p.m.)
9:00 (4) Hell Hath No Fury (movie). *M*A*S*H* meets *Fatal Attraction* meets *I Dream of Jeannie.* Loretta Swit terrorizes Barbara Eden, who, she believes, stole her college boyfriend. (Until 11 p.m.)
9:00 (5) Earth Angel (movie). Must be a comedy. A 1962 prom queen (Cindy Podewell) dies on the Big Night (the problem of the wounded child, indeed) but is sent back in 1990 to redeem herself and win a trip to Heaven with James Dean. Starring Cindy Williams, Erik Estrada, Mark Hamill, and Roddy McDowall. (Don't be too shocked; remember, Roddy did all those *Planet of the Apes* movies.) (Until 11 p.m.)
10:00 (2) Johnny Mathis: Chances Are. Repeated from Saturday at 8 p.m. (Until midnight.)
11:00 (TWC) Ground to a Halt. Political analysts and Middle East experts discuss the fate of the Gulf after a successful US land assault and consider the possibility that handing Kuwait over to the Palestinians may be the only acceptable peace plan. (Until midnight.)

TUESDAY

7:00 (2) Bradshaw on Homecoming: *The Problem of the Wounded Child.* What you really should do is confront your parents. Tell them they suck. Then tell them it's not their fault, either. You'll all get along much better after that. (Until 8 p.m.)
7:30 (38) Hockey. The Bruins versus the Toronto Maple Leafs.
8:00 (2) Nova: *Swimming with Whales.* In a remarkable exercise in irony, this look at the whales off Vancouver Island is narrated by Gregory Peck. To be repeated on Friday at 9 p.m. on Channel 44. (Until 9 p.m.)
8:30 (5) Davis Rules. An odd little sit-com, worth catching because it's driven (and often redeemed) by Jonathan Winters, whose talent for making things up as he goes along deserves some air time. (Until 9 p.m.)
9:00 (7) Red Heat (movie). Cops and drug pushers in the age of glasnost. According to sources in the Baltics, this 1988 drama might already be dated. Arnold Schwarzenegger plays the Russkie cop, James Belushi is the Amerikanskie, and Ed O'Ross is the pusher man. (Until 11 p.m.)
10:00 (TWC) Red Blood (movie). The first Gulf War feature film, starring Jesse Helms as the secret agent who infiltrates a New York-based anti-war organization and unmasks the international communist conspiracy that provoked Iraq's invasion of Kuwait. (Until 11:30 p.m.)
1:00 a.m. (38) Capture of Bigfoot (movie). What is Saddam's shoe size, anyway? (Until 3 a.m.)

WEDNESDAY

7:00 (2) Bradshaw on Homecoming: *The Problem of the Wounded Child.* And they made you eat your vegetables and they never gave you any respect and they sent you off to camp and they didn't like rock and roll. . . . It's a wonder you survived at all. (Until 8 p.m.)
8:00 (38) Coming Home (movie). Jane Fonda sucks up to returning Vietnam vets — especially the ones who look like Jon Voight. Gee, and still you see those bumper stickers that say "Vets Are Not Fonda Jane." Neither are viewers who appreciate good acting. (Until 10:30 p.m.)
8:00 (44) Graceland: The African Concert. Repeated from Saturday at 10 p.m.
9:00 (2) Frank Sinatra: The Voice of Our Time. Mel Tormé hosts this blue-eyed career bio. These days the Chairman spends most of his time telling Sinéad O'Connor and George Michael to shut up and stop whining, which, when you think about it, isn't such a bad thing. (Until 10:30 p.m.)
10:00 (TWC) Saddam Is a Bed Wetter. Michael Landon hosts. (Until 11 p.m.)
10:30 (2) Going Home to Gospel with Patti LaBelle. Repeated from Saturday at 6:30 p.m. (Until midnight.)

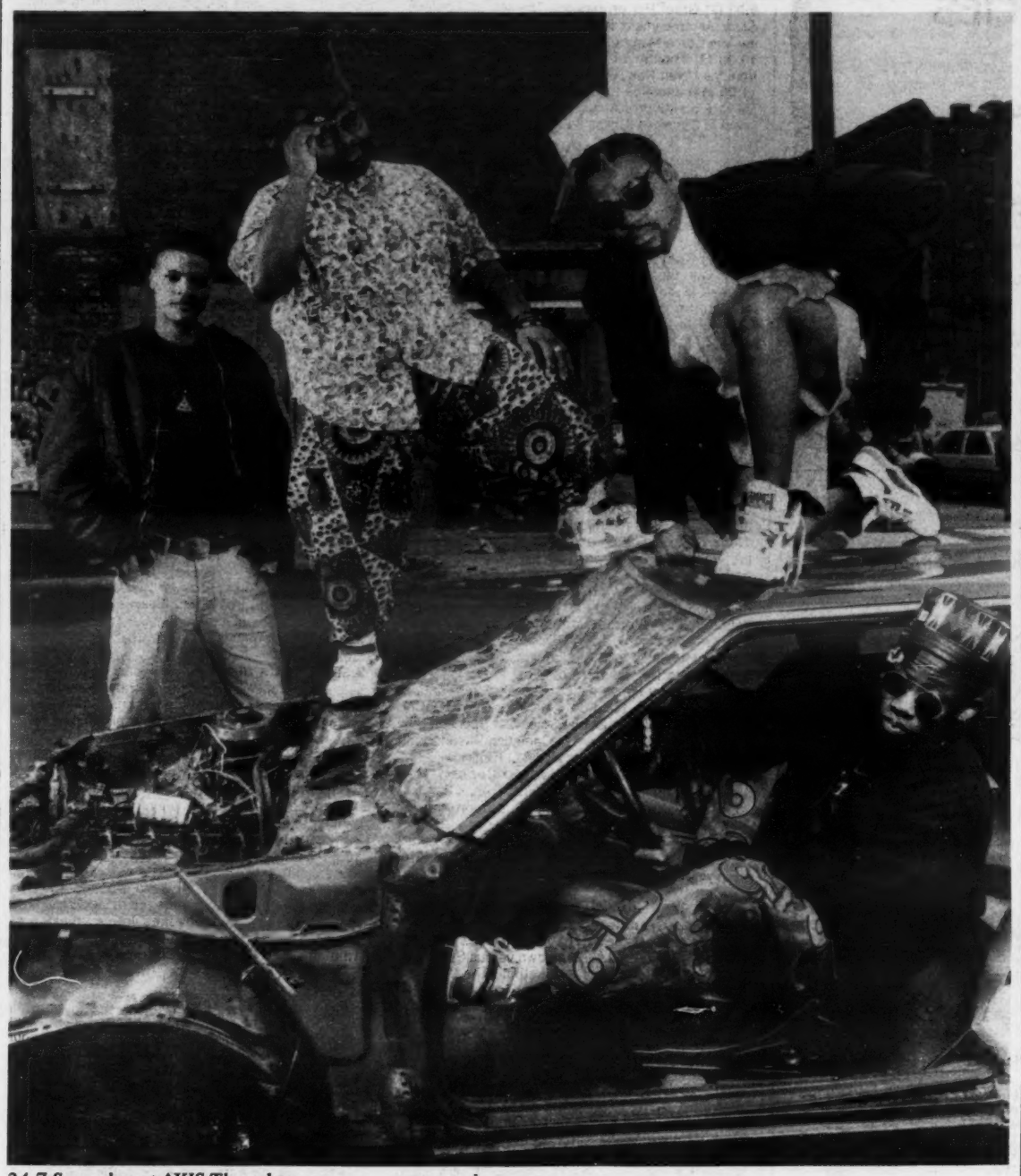
THURSDAY

7:00 (2) Bradshaw on Homecoming: *The Problem of the Wounded Child.* Really, you should kill your folks for what they did to you. (Until 8 p.m.)
8:00 (TWC) White House Special Report. Millie confesses: "Colin Powell does the vocals; I just lip-synch." (Until midnight.)
8:00 (38) Atlantic City (movie). Inspired performances by Burt Lancaster and Susan Sarandon make a masterpiece of this 1980 tale of a washed-up small-time hood's chance for a big score. (Until 10:30 p.m.)
9:00 (2) Mystery: *Poirot: The Mysterious Affair at Styles.* Agatha Christie's first Poirot yarn has the Belgian detective investigating a poisoning during WWI. (Until 11:30 p.m.)
9:00 (44) Vietnam: A Television History: *Tet, 1968.* The term Lunar New Year rings in our memory. The Vietcong offensive that turned the tide. (Until 10 p.m.)

FRIDAY

Noon (38) Basketball. Big East tournament play, with another game scheduled for 2 p.m., more or less.
7:00 (38) Basketball. More Big East tournament play; another game follows at about 9 p.m.
8:00 (56) Miracle on Ice (movie). How the US Olympic hockey team learned to stop worrying and beat the Russians at Lake Placid in 1980. Karl Malden, Steve Guttenberg, and Peter Horton star. (Until 10:30 p.m.)
9:00 (2) The Fred Astaire Songbook. Sorry, Fred was great, but he was your basic "Dance 10: Voice 2" guy. Audrey Hepburn hosts. (Until 10:30 p.m.)
9:00 (44) Nova: *Swimming with Whales.* Repeated from Tuesday at 8 p.m.
10:30 (25) Basketball. The Celts versus the Los Angeles Clippers.
Midnight (TWC) The Face of the Enemy. A previously unaired speech by Saddam Hussein entitled "If You Can't Send Us Kathleen Turner, We'll Take Tipper Gore — Either Way, We're Ready To Forget the Whole Thing." (Until 1 a.m.)

LISTINGS



24-7 Spyz play at AXIS Thursday.

To place a listing: bring it or send it to Listings, *Boston Phoenix*, 126 Brookline Ave., Boston 02215 at least eight days before the issue in which it would appear. **We can't take any listings over the phone.** There is no charge, but your copy may be rewritten due to space limitations. Include the time of the event (or the hours that a gallery or museum is open to the public), date, place, a description of the event, how much it costs, and a phone number that can be published. Specify whether admission is free; listings will not be published without price information. If the information is for an event or exhibit lasting more than one week, specify the dates of the issues in which you would like the listing to appear. Repeat listings may be deleted due to space limitations.

Theater listings are separate; send them by 2 p.m on Friday to "Play by Play," c/o Bill Marx. Auditions, classes, religious services, reunions, and events requiring advance registration are not listed here: call *Phoenix* Classifieds at 267-1234 to take out an ad. Unsolicited photographs are considered for publication but are not returned to senders.

NOTE: ABSOLUTE LISTINGS DEADLINE IS THURSDAY AT 5 P.M. FOR THE FOLLOWING WEEK'S ISSUE. To be considered for "Hot Tix," the deadline is a week earlier; to be considered for "Next Weekend," two weeks earlier.

EMERGENCIES

BOSTON POLICE: 911
BROOKLINE POLICE: 911
CAMBRIDGE POLICE: 911
SOMERVILLE POLICE: 625-1212
STATE POLICE: 566-4500
BOSTON FIRE: 911
BROOKLINE FIRE: 730-2277 or, from Brookline, 911
CAMBRIDGE FIRE: 876-5800
SOMERVILLE FIRE: 623-1500

MEDICAL EMERGENCIES

BOSTON-BROOKLINE-CAMBRIDGE: 911
SOMERVILLE: 623-1500
POISON: Poison Control System, 232-2120
SUICIDE: Samaritans 247-0220
CAMBRIDGE CITY HOSPITAL: 498-1000
MASS. GENERAL HOSPITAL: 726-2000
MASS. EYE & EAR: 523-7900
BOSTON CITY HOSPITAL: 534-4075
BETH ISRAEL HOSPITAL: 735-3337
BRIGHAM & WOMEN'S HOSPITAL: 732-5636
CHILDREN'S HOSPITAL: 735-6611
PROJECT PLACE HOTLINE: 267-9150
BOSTON RAPE CRISIS CENTER: 492-RAPE. Immediate and continuing support, medical and legal info, referrals.
RAPE CRISIS HOTLINE serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and legal information.
ST. ELIZABETH'S HOSPITAL: 789-2666

Clubs

FRIDAY

ANTHONY'S (628-4220), 156 Highland Ave., Somerville. Export Samba Band.
AVENUE C (423-3832), 5 Boylston Pl., Boston. Progressive rock by DJ.
THE AVEROF (354-4500), 1924 Mass Ave, Cambridge. Greek music with bellydancing.
AXIS (262-2437), 13 Lansdowne St., Boston. "Industrial Wasteland," with DJ Tym; and "Urban House," with DJ Rude Boy (19+ night).
BACK BAY HILTON (267-2582), Club Nicole, 40 Dalton St., Boston. Ellen O'Brien and Her Real Time Band.
BOBO'S (322-3550), 296 Main St., Malden. Music by DJ.
BOSTON BEACH CLUB (227-9660), 300 North Marketbuilding, Faneuil Hall Marketplace. The Stand.
BOSTON HARBOR HOTEL (439-7000), 70 Rowes Wharf, Boston. In the Harborview Lounge at 5:30 p.m., jazz pianist Peter Cover.
BOSTON PARK PLAZA HOTEL (426-2000), 50 Park Plaza, Boston. Pianist Kevin Gibbs. In the Captain's Piano Bar: Rock King.
BUNRATTY'S, Allston. See listing for the Melody Lounge.
CAFÉ FLORIAN (247-0105), 85 Newbury St., Boston. Anders Bostrom Duo.
CANTARES (547-6300), 15 Springfied St., Cambridge. Dancing to music by the Cantares Band.
THE CHANNEL (451-1905), 25 Necco St., Boston. Mass, Tin Pan Alley, N E Rocks, Crystal Talon, Ivy Stone.
CHRISTOPHER'S (876-9180), 1920 Mass Ave, Cambridge. Kathy Phipps, Wendy Sobel.
CITI (262-2424), 15 Lansdowne St., Boston. Music by DJs.
CITYSIDE (742-7390), Faneuil Hall Marketplace, Boston. Motor City Rhythm Kings.
CLUB 3 (623-6957), 608 Somerville Ave., Somerville. Ray Green Band, Men of Clay.
CLUB M-80 (254-2054), 969 Comm Ave, Boston. "Disco Inferno" dance party.
COLONNADE HOTEL (424-7000), Zachary's, 120 Huntington Ave., Boston. Call for information.
COLONIAL HILTON (245-9300), exit 42 off Rte. 128, Lynnfield. At 6 p.m., Matt Johnson.
COLONIAL INN (508-369-9200), 48 Monument Sq., Concord. Southern Rail.
COMMONWEALTH BREWING COMPANY (523-8383), 138 Portland St., Boston. R.D. Riddim.
ED BURKE'S (232-2191), 808 Huntington Ave., Boston. Band That Time Forgot.
THE EDGE (426-7744), 1 Necco St., Boston. Music by DJs.
EDIBLE REX (508-667-6393), 251 Old Concord Rd., Billerica. T.H. & the Wreckage.
FLORAMOS LOUNGE (889-1330), 213 Everett Ave., Chelsea. Al Vega Trio, followed by an open mike at 11 p.m.
FOUR SEASONS HOTEL, 200 Boylston St., Boston. At 6 p.m., Bert Seager; at 8:30 p.m., Bob Winter.
GROVER'S (508-927-7121), 392 Cabot St., Beverly. Nor'easters, Inscape, Elements.
HARBOR CLUB (426-8600), 145 Northern Ave., Boston. Dance music by DJ.
HARPER'S FERRY (254-9743), 158 Brighton Ave., Allston. Taylor Made.
HUB CLUB (338-6999), 533 Washington St., Boston. Call for information.
JOHNNY D'S (776-9667), 17 Holland St., Somerville. Barrence Whitfield and the Savages.
KENDALL CAFE (661-0993), 233 Cardinal Medeiros Ave., Cambridge. Richard DeMone and Patti O'Keefe.
LAI LAI RESTAURANT (876-7000), 700 Mass Ave, Cambridge. Call for information.
LE MERIDIEN (451-1900), 250 Franklin St., Boston. In Julien: pianist Geoff Hicks.
LENOX HOTEL (536-7676), Diamond Jim's Piano Bar, 710 Boylston St., Copley Sq., Boston. At 5:30 p.m., David Russell; at 8:30 p.m., Dave Cuddy.
MAN RAY (864-0400), 21 Brookline St., Cambridge. Progressive and alternative dance music. Progressive music by DJ.
ME & THEE COFFEEHOUSE (631-8987), 28 Mugford St., Marblehead. Call for information.
MELODY LOUNGE (254-9820), 186 Harvard Ave., Allston. (Formerly Bunratty's.) Flies reunion show.
MIDDLE EAST RESTAURANT (354-8238), 472 Mass Ave, Cambridge. At 10 p.m., Hellenic Music Ensemble.
MIDNIGHT COURT (338-7187), 164 Milk St., Boston. Irish entertainment.
MIDWAY CAFE (524-9038), 3496 Washington St., Jamaica Plain. Premiers.
MODERN TIMES CAFE (354-8371), 134 Hampshire St., Cambridge. Jonie Schwartz.

Continued on page 26

Clubs

Copperfields
98 Brookline Ave., Boston, MA
247-8605
Around the corner from Fenway Park

Fri., Mar. 1	Modern Phodz
Sat., Mar. 2	Wrecking Crew
Tues., Mar. 5	Bruce Marshall
Wed., Mar 6	Shaken Not Stirred
Thurs., Mar 7	High Function
Fri., Mar. 8	Jumpstreet
Sat., Mar. 9	Response

MODERN & CLASSIC ROCK

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FOOD TO GO.
Check the Boston Phoenix AFTER HOURS Classifieds.

Continued from page 25

NIGHTSTAGE (497-8200), 823 Main St., Cambridge. Trash Can Sinatras, Falling Joys (18+ show).
OLD VIENNA KAFFEEHAUS (508-898-2231), 22 South St., Westborough. Stefan Grossman and Steve Katz, Liz Hamill.
ON BROADWAY (623-9532), Cabot Farms Terrace Room, 880 Broadway, Somerville. Non-smoking and non-alcoholic club with dance music.
PARADISE (254-2052), 967 Comm Ave, Boston. Bim Skala Bim, Chuck (18+ show).
PASSIM (492-7679), 47 Palmer St., Cambridge. Rory Block, Walt Campbell.
PEARL STREET (413-584-7771), 10 Pearl St., Northampton. Ladysmith Black Mambazo.
PLOUGH AND STARS (492-9653), 912 Mass Ave, Cambridge. Kevin Connolly Band.
THE RAT (536-2750), 528 Comm Ave, Boston. Prime Movers, the Brood, Johnny and the Jumper Cables, Belmondos. In the balcony: Eloys.
REGATTABAR (864-1200) 1 Bennett St., Harvard Sq., Cambridge. Ruth Brown and Friends.
ROYAL SONESTA (421-5437), 200 Clarendon St., Boston. Suzanne Davis Trio.
ROXY (227-7699), 279 Tremont St., Boston. Neicey Boswell, the White Heat Swing Orchestra, the Roxy Dancers.
RYLES (876-9330), 212 Hampshire St., Cambridge. Call for information.
SCULLERS, Guest Quarters Suite Hotel (783-0090), 400 Soldiers Field Rd., Boston. Didi Stewart.
SIT 'N BULL PUB (508-897-7232), 163 Main St., Maynard. Call for information.
THE TAM (277-0982), 1648 Beacon St., Brookline. Stovall Brown.
TOP OF THE HUB (536-1775), Prudential Center, 52nd floor, Boston. Maggie Galloway Quartet.
T.T. THE BEAR'S PLACE (492-0082), 10 Brookline St., Cambridge. Treat Her Right, Big Train, Marydee Reynolds (18+ show).
VENUS de MILO (421-9595), 11 Lansdowne St., Boston. House, funk, hiphop, and progressive music by DJ Jewels (18+ night).
WATCH CITY COFFEEHOUSE (647-1055), First Parish Church, 50 Church St., Waltham. Scott Alarik, Dillon Bustin, Eric Kilburn.
WESTERN FRONT (492-7772), 343 Western Ave., Cambridge. Loose Caboose.
WESTIN HOTEL (262-9600), 10 Huntington Ave., Boston. In the Turner Fisheries Bar: Mary Hanson Quartet.
WILLOW JAZZ CLUB (623-9874), 699 Broadway, Somerville. Tony Lada/Larry Monroe Sextet.
WINDJAMMER (969-1000), Marriott Hotel, 2345 Comm Ave, Newton. Curioso.
ZANZIBAR (451-1955), 1 Boylston Pl., Boston. Music by DJs.

SATURDAY

See Friday listings for phone numbers and addresses.
ANTHONY'S, Somerville. Forrock Band.
ATLANTIC BAR AND GRILL (925-9925), 245 Nantasket Ave., Hull. James Montgomery, Paul Murphy.
THE AVEROF, Cambridge. Greek music with bellydancing.
AXIS, Boston. "X Night."
BACK BAY HILTON, Boston. Eula Lawrence and Quintet.
BOBO'S, Malden. Music by DJ.
BOSTON HARBOR HOTEL, Boston. In the Bristol Lounge at 5 p.m., jazz pianist Peter Cover.
BUNRATTY'S, Allston. See listing for the Melody Lounge.
CAFÉ FLORIAN, Boston. A. Oton.
CAMBRIDGE BREWING CO. (494-1994), 1 Kendall Sq., Cambridge. Billy Blue and the Blazers.
CANTARES, Cambridge. Dancing to music by the Cantares Band.
THE CHANNEL, Boston. Savoy Brown, Amazing Mud Shark, the Breeze.
CHRISTOPHER'S, Cambridge. Ratsy, Margot Fox.
CITYSIDE, Boston. Robert A. Band.
CLUB M-80, Boston. At 11 p.m., "Adventures" dance party.
CLUB 3, Somerville. Volcano Suns, Menfolk, Creeping Anatomy.
COLONNADE HOTEL, Zachary's, Boston. In the Cafe Promenade: "Nights at the Opera."
COLONIAL HILTON, Lynnfield. At 6 p.m., Matt Johnson.
COLONIAL INN, Concord. Greg Geenway, George Murray.
COMMONWEALTH BREWING COMPANY, Boston. Search Party.
ED BURKE'S, Boston. Heavy Metal Horns, Subterraneans.
THE EDGE, Boston. Music by DJs.
EDIBLE REX, Billerica. Mantis.
EXPRESSION'S SOBER DANCE CLUB (326-3000), 350 Washington St., Dedham. Dance music by DJ.
FLORAMOS LOUNGE, Chelsea. Al Vega Trio, with Sophia Stevens and Richard DeLuca.
FOUR SEASONS HOTEL, Boston. At 5 p.m., Bert Seager; at 8:30 p.m., Suzanne Davis, with bassist Charlie La Chapelle.
GROVER'S, Beverly. Heretix, Parade, Nokando.
HARBOR CLUB, Boston. Dance music by DJ.
HARPER'S FERRY, Allston. Fat City.
HUB CLUB, Boston. Call for information.
JOHNNY D'S, Somerville. Barrence Whitfield and the Savages.
KENDALL CAFE, Cambridge. Richard DeMone and Patti O'Keefe.
MELODY LOUNGE, Allston. (Formerly Bunratty's.) Joe.
LE MERIDIEN, Boston. In Julien: pianist Jeffrey Moore.
LENOX HOTEL, Boston. Call for information.
MAN RAY, Cambridge. Progressive and alternative dance music by DJ.
MIDDLE EAST RESTAURANT, Cambridge. At 3 p.m., blues jam with Shezedra; at 10 p.m., Arabic music.
MIDNIGHT COURT, Boston. Irish entertainment.
MIDWAY CAFE, Jamaica Plain. Incredible Casuals.
OLD VIENNA KAFFEEHAUS, Westborough. Northern Lights.
ON BROADWAY, Somerville. Non-smoking and non-alcoholic club with dance music.
PARADISE, Boston. At 11 p.m., "Adventures" dance night.
PASSIM, Cambridge. Rory Block, Walt Campbell.
PLOUGH AND STARS, Cambridge. Tim Hughes.
THE RAT, Boston. Outlets.
REGATTABAR, Cambridge. Ruth Brown and Friends.
ROXY, Boston. Neicey Boswell, the White Heat Swing Orchestra, the Roxy Dancers.
ROYAL SONESTA, Boston. Bert Seager Jazz Trio.
RYLES, Cambridge. Call for information.
SATURDAY NIGHT IN MARBLEHEAD (639-1969), Church of Saint Andrew, Lafayette St., Marblehead. Paul MacNeil.
SCULLERS, Boston. Didi Stewart.
THE TAM, Brookline. Premiers.
TOP OF THE HUB, Boston. Maggie Galloway Quartet.
T.T. THE BEAR'S PLACE, Cambridge. Bags, Zug Zug, Hot Box (18+ show).
VENUS de MILO, Boston. Deep House, hip-hop, reggae, and funk with DJs Deb and Seanne.
WESTERN FRONT, Cambridge. Loose Caboose.
WESTIN HOTEL, Boston. In the Turner Fisheries Bar: Mary Hanson Quartet.
WILLOW JAZZ CLUB, Somerville. Tony Lada/Larry Monroe Sextet.
WINDJAMMER, Newton. Curioso.
ZANZIBAR (451-1955), 1 Boylston Pl., Boston. Call for information.

SUNDAY

See Friday listings for phone numbers and addresses.
ANTHONY'S, Somerville. Amazonas Band.
THE AVEROF, Cambridge. Greek music with bellydancing.
B&D BAR AND DELI (859-0087), 835 Beacon St., Boston. At 11 a.m., jazz brunch, featuring vocalist Trudy Sandhaus.
BOBO'S, Malden. Music by DJ.
BUNRATTY'S, Allston. See listing for the Melody Lounge.
CAFÉ FLORIAN, Boston. Chuck Ehwa.
CAMBRIDGE CENTER MARRIOTT (494-6600), 2 Cambridge Center, Cambridge. Singles night.
CANTARES, Cambridge. Blues jam session.
CATCH A RISING STAR (661-0167), 308 JFK St., Cambridge. At 10:30 p.m., open-mike acoustic music night.
THE CHANNEL, Boston. "Boston Rocks Against Drugs," featuring the Stompers and Against All Odds. See listing under Benefits.
CHRISTOPHER'S, Cambridge. "Community of Singer/Songwriters," hosted by Darrel Scott.
CITYSIDE, Boston. Tom and Terry.
CLUB 3, Somerville. At 4 p.m., blues jam, featuring Silas Jr. and the Hot Ribs.
COLONIAL INN, Concord. Eric Schoenberg.
CRICKET'S, Boston. At 11 a.m., Bob Talalla; at 5 p.m., Brian Walkley Quintet, with special guest Bruce Bartlett.
THE EDGE, Boston. Music by DJs.
HARBOR CLUB, Boston. Dance music by DJ.
JOHNNY D'S, Somerville. At 4 p.m., blues jam with the Renegades; at 9 p.m., Big Hot Sun.
KENDALL CAFE, Cambridge. Richard DeMone and Patti O'Keefe.
MELODY LOUNGE, Allston. (Formerly Bunratty's.) Call for information.
MIDNIGHT COURT, Boston. Irish entertainment.
MIDDLE EAST RESTAURANT, Cambridge. At 2 p.m., Thudpucker, Butchy Does, Stud Lords, Crazy Iris; at 9 p.m, Bob Bowlby/Paul Fountaine Quintet.
MIDWAY CAFE, Jamaica Plain. Blues jam.
NIGHTSTAGE, Cambridge. At 7:30 and 10 p.m., Alex de Grassi, Bireli Lagrene.
PARADISE, Boston. Cry Wolf (18+ show).
PLOUGH AND STARS, Cambridge. Hub Caps.
REGATTABAR, Cambridge. Ruth Brown and Friends.
RYLES, Cambridge. Call for information.
THE TAM, Brookline. Monkey Mind.
WESTERN FRONT, Cambridge. New Roots, featuring Audley Taylor.

MONDAY

See Friday listings for phone numbers and addresses.
ANTHONY'S, Somerville. Live Brazilian and American music.
THE AVEROF, Cambridge. Greek music with bellydancing.
B&D BAR AND DELI, Boston. Jazz jam, featuring Trudy Sandhaus and Friends.
BOSTON HARBOR HOTEL, Boston. In the Harborview Lounge at 5:30 p.m., jazz pianist Peter Cover.
BRENDAN BEHAN, 378 Centre St., Jamaica Plain. Acoustic music.
BUNRATTY'S, Allston. See listing for the Melody Lounge.
CANTARES, Cambridge. Blues jam session, featuring Madeleine Hall and Chris "Stovall" Brown.
CITYSIDE, Boston. Scott Damgaard.
COLONIAL INN, Concord. Celtic music session.
CRICKET'S, Boston. Brian Walkley Quintet.
THE EDGE, Boston. Music by DJs.
FOUR SEASONS HOTEL, Boston. At 5 p.m., Bert Seager; at 8 p.m., Suzanne Davis.
GREEN STREET GRILL AT CHARLIE'S TAP JAZZ CLUB (492-9723), 280 Green St., Cambridge. "Cutting edge" dinner music by Bloodtruck.
LE MERIDIEN, Boston. In Julien: pianist Geoffrey Hicks.
MELODY LOUNGE, Allston. (Formerly Bunratty's.) Call for information.
MIDDLE EAST RESTAURANT, Cambridge. Bill Lowe/Phillipe Chretien Quartet.
MIDWAY CAFE, Jamaica Plain. Men and Volts.
PLOUGH AND STARS, Cambridge. Free Style.
RYLES, Cambridge. Call for information.
THE TAM, Brookline. Blue Chieftans.
T.T. THE BEAR'S PLACE, Cambridge. Stone Soup Poets open poetry readings.
ZANZIBAR, Boston. Call for information.

TUESDAY

See Friday listings for phone numbers and addresses.
THE AVEROF, Cambridge. Greek music with bellydancing.
BOSTON BEACH CLUB, Boston. Calypso Hurricane.
BOSTON HARBOR HOTEL, Boston. In the Harborview Lounge at 5:30 p.m., jazz pianist Peter Cover.
BRENDAN BEHAN, Jamaica Plain. Irish Session.
THE CHANNEL, Boston. Morbid Angel, Temporary Insanity, Skeletal Onslaught, Disrupt.
CITYSIDE, Boston. Back Pages.
COLONIAL INN, Concord. Open mike night.
THE EDGE, Boston. Music by DJs.
FOUR SEASONS HOTEL, Boston. At 5 p.m., Bert Seager; at 8:30 p.m., Bob Winter.
JOHNNY D'S, Somerville. Tommy Sands and Martin O'Connor.
HARBOR CLUB, Boston. Dance music by DJ.
KENDALL CAFE, Cambridge. Open mike.
LE MERIDIEN, Boston. In Julien: pianist Geoffrey Hicks.
LENOX HOTEL, Boston. At 5:30 p.m., Jim Bianci; at 8:30 p.m., jazz ensemble.
MELODY LOUNGE, Allston. (Formerly Bunratty's.) Call for information.
MIDDLE EAST RESTAURANT, Cambridge. Ferdinand's Thing, Come Zuzu's Petals, Pods, Otis Coyote.
MIDWAY CAFE, Jamaica Plain. Intrepid Groove.
PLOUGH AND STARS, Cambridge. Human Nature.
REGATTABAR, Cambridge. Mili Bermejo Quartet Nuevo.
RYLES, Cambridge. Call for information.
SCULLERS, Boston. Gene Gertoncini and Harvie Swartz, with guest artist Olga Roman.
SHAHRZAD RESTAURANT (451-0345), 174 Lincoln St., Boston. Blue Sun Band.
THE TAM, Brookline. Tall Richard and the Nite Owls.
TOP OF THE HUB, Boston. Pianist Diane Fisher.
T.T. THE BEAR'S PLACE, Cambridge. Call for information.
VICEROY (354-0611), 567 Mass Ave, Cambridge. Jam session.
WESTERN FRONT, Cambridge. George Levas Group.

WEDNESDAY

See Friday listings for phone numbers and addresses.
THE AVEROF, Cambridge. Greek music with bellydancing.
AVENUE C, Boston. Progressive rock by DJ.
BOSTON BEACH CLUB, Boston. Northern Tier.
BOSTON HARBOR HOTEL, Boston. In the Harborview Lounge at 5:30 p.m., jazz pianist Peter Cover.
BRENDAN BEHAN, Jamaica Plain. Brendan Behan Bluegrass Band.
BUNRATTY'S, Allston. See listing for the Melody Lounge.
CAFÉ FLORIAN, Boston. Brazilian jazz.
CANTARES, Cambridge. Reggae night.
CATCH A RISING STAR, Cambridge. At 10:30 p.m., acoustic music.
THE CHANNEL, Boston. Lighthouse, Atta Boy, Brother Blue, Cauldron, Merrick-Brooks (18+ show).
CITYSIDE, Boston. North Shore A Cappella.
CLUB M-80, Boston. At 11 p.m., "Eurohaus" dance party.
CLUB 3, Somerville. Call for information.
THE EDGE, Boston. Music by DJs.
EDIBLE REX, Billerica. Call for information.
FOUR SEASONS HOTEL, Boston. At 5 p.m., Bert Seager; at 8:30 p.m., Bob Winter.
GROVER'S, Beverly. Call for information.
HARBOR CLUB, Boston. Dance music by DJ.
HUB CLUB, Boston. Call for information.
JOHNNY D'S, Somerville. Michael Hayes Band.
KENDALL CAFE, Cambridge. Richard DeMone and Patti O'Keefe.
LE MERIDIEN, Boston. In Julien: pianist Geoffrey Hicks.
LENOX HOTEL, Boston. At 5:30 p.m., Ellen White; at 8:30 p.m., Jim Bianci, featuring the Sing-Off Competition at 9 p.m.
MAN RAY, Cambridge. Progressive and alternative dance music (over-18 night).
MELODY LOUNGE, Allston. (Formerly Bunratty's.) Call for information.
MIDNIGHT COURT, Boston. Star Makers.
MIDDLE EAST RESTAURANT, Cambridge. At 7 p.m., Open mike; at 9 p.m., Sexploitation, Nat Freedberg, Joe Harvard, Kelly Knapp, Eric Martin.
MIDWAY CAFE, Jamaica Plain. Open mike.
NAKED CITY COFFEE HOUSE, (782-4819), 107 Brighton Ave., Allston. Open mike night.
OLD VIENNA KAFFEEHAUS, Westborough. New Black Eagle Jazz Band.
PARADISE, Boston. Lightning Rose, Sweet P., Macey's Parade, Just Us (18+ show).
PLOUGH AND STARS, Cambridge. Pigs.
REGATTABAR, Cambridge. McCoy Tyner Trio.
RYLES, Cambridge. Bruno Destrez's New Quartet, featuring John Abercrombie and Mick Goodrick.
SCULLERS, Boston. Phil Person.
THE TAM, Brookline. Robin Lane.
TOP OF THE HUB, Boston. Pianist Diane Fisher.
T.T. THE BEAR'S PLACE, Cambridge. Call for information.
VICEROY, Cambridge. Jam session.
WESTERN FRONT, Cambridge. ART KU Group.

THURSDAY

See Friday listings for phone numbers and addresses.
THE AVEROF, Cambridge. Greek music with bellydancing.
AXIS, Boston. 24-7 Spyz (19+ show).
AVENUE C, Boston. Progressive rock by DJ.
BLUE STAR LOUNGE (233-8027), Rte. 1, Saugus. Big John and the Fabulous Blends.
BOBO'S, Malden. Music by DJ.
BOSTON HARBOR HOTEL, Boston. In the Harborview Lounge at 5:30 p.m., jazz pianist Peter Cover.
CAFÉ FLORIAN, Boston. Karen Parker.
CANTARES, Cambridge. Latin jazz.
CATCH A RISING STAR, Cambridge. At 10:30 p.m., acoustic music.
THE CHANNEL, Boston. Stylie, Floating Boats, Too Cool for Humans, Injurys.
CHRISTOPHER'S, Cambridge. Eve Goodman, Dana Westover.
CITYSIDE, Boston. Out of the Blue.
CLUB M-80, Boston. At 11 p.m., "Howl" dance party.
CLUB 3, Somerville. Call for information.
COLONIAL INN, Concord. John Fitzsimmons.
COLONNADE HOTEL, Zachary's, Boston. Call for information.
THE EDGE, Boston. Music by DJs.
ED BURKE'S, Boston. Black Water Junction.
EDIBLE REX, Billerica. Call for information.
FOUR SEASONS HOTEL, Boston. At 5 p.m., Bert Seager; at 8:30 p.m., Bob Winter.
GROVER'S, Beverly. Call for information.
HARBOR CLUB, Boston. Ellen O'Brien and Her Real Time Band.
HARPER'S FERRY, Allston. Deanna Bogart, C-Jammers.
HUB CLUB, Boston. Call for information.
JOHNNY D'S, Somerville. Shy Five, Munk.
KENDALL CAFE, Cambridge. Richard DeMone and Patti O'Keefe.
LE MERIDIEN, Boston. In Julien: pianist Geoffrey Hicks.
LENOX HOTEL, Boston. At 5:30 p.m., Ellen White; at 8:30 p.m., Dave Cuddy.
MELODY LOUNGE, Allston. (Formerly Bunratty's.) Call for information.
MIDDLE EAST RESTAURANT, Cambridge. Shockra, Afiana.
MIDNIGHT COURT, Boston. McMurphy.
MIDWAY CAFE, Jamaica Plain. She Cried.
NIGHTSTAGE, Cambridge. At 7:30 and 10 p.m., La Vern Baker.
OLD VIENNA KAFFEEHAUS, Westborough. Open mike, featuring Walt Campbell.
PLOUGH AND STARS, Cambridge. Madeleine Hall and Rhythm Hounds.
REGATTABAR, Cambridge. McCoy Tyner Trio.
ROXY, Boston. "Swing Classic" dance competition every Thurs. through Feb. 14. Call for registration information.
RYLES, Cambridge. Bruno Destrez's New Quartet, featuring John Abercrombie and Mick Goodrick.
SCULLERS, Boston. Eddie Harris Quartet.
SCOTCH 'N' SIRLOIN (723-3677), 77 Washington St., Boston. Jim Porcella Trio.
THE TAM, Brookline. Young Neil with Thom Enright and the Spotfinders.
TOP OF THE HUB, Boston. Maggie Galloway Quartet.
T.T. THE BEAR'S PLACE, Cambridge. Call for information.
VENUS de MILO, Boston. "WFNX Night," featuring DJ Diego.
WESTERN FRONT, Cambridge. New Horizon.

FRIDAY

See the previous Friday listings for phone numbers and addresses.
ANTHONY'S, Somerville. Export Samba Band.
AVENUE C, Boston. Progressive rock by DJ.
THE AVEROF, Cambridge. Greek music with bellydancing.
AXIS, Boston. Book of Love, Figures on a Beach (19+ show).
BACK BAY HILTON, Club Nicole, Boston. Ellen O'Brien and Her Real Time Band.
BOBO'S, Malden. Music by DJ.
BOSTON HARBOR HOTEL, Boston. In the Harborview Lounge at 5:30 p.m., jazz pianist Peter Cover.
BUNRATTY'S, Allston. See listing for the Melody Lounge.
CAFÉ FLORIAN, Boston. Adam Talalian Trio.
CANTARES, Cambridge. Dancing to music by the Cantares Band.
THE CHANNEL, Boston. Tribe, Scatterfield, Cliffs of Doneen, Hunting Sleeve, Still Life (18+ show).
CHRISTOPHER'S, Cambridge. Hambranch Bluegrass, Rachel Bissex.
CITYSIDE, Boston. Inquiring Minds.

CLUB M-80, Boston. "Disco Inferno" dance party.
CLUB 3, Somerville. Heavy Metal Horns.
COLONNADE HOTEL, Zachary's, Boston. Call for information.
COLONIAL HILTON, Lynnfield. At 6 p.m., Matt Johnson.
COLONIAL INN, Concord. Bob Martin.
ED BURKE'S, Boston. Call for information.
THE EDGE, Boston. Music by DJs.
EDIBLE REX, Billerica. Band That Time Forgot.
FLORAMOS LOUNGE, Chelsea. Al Vega Trio, followed by an open mike at 11 p.m.
FOUR SEASONS HOTEL, Boston. At 6 p.m., Bert Seager; at 8:30 p.m., Bob Winter.
GROVER'S, Beverly. Call for information.
HARBOR CLUB, Boston. Dance music by DJ.
HARPER'S FERRY, Allston. B Street Bombers.
HUB CLUB, Boston. Call for information.
JOHNNY D'S, Somerville. Tom Russell Band, John Lincoln Wright and the Sour Mash Boys.
KENDALL CAFE, Cambridge. Richard DeMone and Patti O'Keefe.
LE MERIDIEN Boston. In Julien: pianist Jeffrey Moore.
LENOX HOTEL, Boston. At 5:30 p.m., David Russell; at 8:30 p.m., Dave Cuddy.
MAN RAY, Cambridge. Progressive and alternative dance music.
MELODY LOUNGE, Allston. (Formerly Bunratty's.) Call for information.
MIDNIGHT COURT, Boston. Irish entertainment.
MIDDLE EAST RESTAURANT, Cambridge. At 7:45 p.m., ; at 10 p.m., Greek music.
MIDWAY CAFE, Jamaica Plain. Dirtleg.
MODERN TIMES CAFE, Cambridge. Liz Brahm.
NIGHTSTAGE, Cambridge. At 8 and 11 p.m, Strunz and Farah.
OLD VIENNA KAFFEEHAUS, Westborough. Rory Block.
PARADISE, Boston. Chucklehead, Gang Starr Posse (18+ show).
PASSIM, Cambridge. Shawn Colvin, Ellen Cross.
PLOUGH AND STARS, Cambridge. Kevin Connolly Band.
THE RAT, Boston. Helios Creed, Vertigo.
REGATTABAR, Cambridge. McCoy Tyner Trio.
ROXY, Boston. Neicey Boswell, the White Heat Swing Orchestra, the Roxy Dancers.
ROYAL SONESTA, Boston. Suzanne Davis Trio.
RYLES, Cambridge. Call for information.
SCULLERS, Boston. Eddie Harris Quartet.
THE TAM, Brookline. Fabulous Heavyweights.
TOP OF THE HUB, Boston. Maggie Galloway Quartet.
T.T. THE BEAR'S PLACE, Cambridge. Call for information.
VENUS de MILO, Boston. House, funk, hiphop, and progressive music by DJ Jewels (18+ night).
WESTERN FRONT, Cambridge. Uprising.

Comedy

FRIDAY

BACK ALLEY THEATRE (491-8166), 1253 Cambridge St., Cambridge. At 10:30 p.m., ImprovBoston.
CATCH A RISING STAR (661-9887), 30 JFK St., Harvard Sq., Cambridge. At 8:30 p.m. and 11 p.m., Charles Zucker, Julie Barr, Steve Carlson.
COMEDY CLUB AT THE CHARLES PLAYHOUSE (423-3222), 76 Warrenton St., Boston. At 8:45 and 10:45 p.m., Tony V, Brian Powers.
COMEDY CONNECTION AT DUCK SOUP (426-6339), 246 Tremont St., Boston. At 8:30 and 10:45 p.m., Anthony Clark, Jonathan Groff, Jimmy Smith.
DICK DOHERTY'S COMEDY HUT (491-2422), Aku Aku, 149 Alewife Brook Parkway, No. Cambridge. At 9 p.m., Paul D'Angelo, Greg Fitzsimmons, Myra Slotnick.
DICK DOHERTY'S COMEDY LOFT (267-6626), Joseph's II, 30 Torrice Dr., Woburn. At 9 p.m., Dick Doherty, Steve Byluga, Randy Look.
DICK DOHERTY'S COMEDY VAULT (267-6626), 124 Boylston St., Boston. At 10 p.m., Angry Tuxedos Improv Company, with Mike Lee, John David.
NICK'S COMEDY STOP (482-0930), 100 Warrenton St., Boston. At 8:30 and 10:30 p.m., Kevin Knox, Sue McGinnis.
NICK'S COMEDY STOP AT DUCA'S (800-244-5653), Rte. 9, Framingham. At 8:30 and 10:30 p.m., Tom Cotter, Steve Sweeney, Leo T. Baldwin.
NICK'S COMEDY STOP AT KOWLOON (231-2500), Rte. 1, Saugus. At 8 and 10 p.m., Warren McDonald, Chris Zito, Sam Greenfield.
NICK'S COMEDY STOP AT THE MAUI (800-441-5654), Rte. 28, Brockton. At 9 p.m., Larry Reppucci, Jim David, Jim Lauletta.
STEVIE D'S (508-777-7386), Rte. 114, Middleton. At 9 p.m., Billy Martin, Steve Bjork.
STITCHES (424-6996), 835 Beacon St., Boston. At 9:30 p.m., Brian Frazier, Vinnie Favorito, Larry Sullivan.

SATURDAY

See Friday listings for phone numbers and addresses.
BACK ALLEY THEATRE, Cambridge. At 10:30 p.m., ImprovBoston.
CANTARES 547-6300), 15 Springfield St., Cambridge. At 8 p.m., improvisational comedy with Guilty Children. Call 648-5963 for reservations.
CATCH A RISING STAR, Cambridge. At 7:30, 9:45 p.m., and midnight, Charles Zucker, Julie Barr, Steve Carlson.
COMEDY CLUB AT THE CHARLES PLAYHOUSE, Boston. At 8:45 and 10:45 p.m., Tony V, Brian Powers.
COMEDY CONNECTION AT DUCK SOUP, Boston. At 8:30 and 10:45 p.m., Anthony Clark, Jonathan Groff, Jimmy Smith.
DICK DOHERTY'S COMEDY HUT, No. Cambridge. At 8 and 10:30 p.m., Paul D'Angelo, Greg Fitzsimmons, Myra Slotnick.
DICK DOHERTY'S COMEDY LOFT, Woburn. At 9 p.m., Dick Doherty, Steve Byluga, Randy Look.
DICK DOHERTY'S COMEDY VAULT, Boston. At 10 p.m., Tom Dunham, Mike Lee, John David, Ralphy J, Carl Derry, Wally Flynn.
NICK'S COMEDY STOP, Boston. At 8 and 10 p.m., Kevin Knox, Sue McGinnis, Caito & Morin.
NICK'S COMEDY STOP AT DUCA'S, Framingham. At 8:30 and 10:30 p.m., Tom Cotter, Steve Sweeney, Jim Lauletta.
NICK'S COMEDY STOP AT KOWLOON, Saugus. At 8, 9, 10, and 11 p.m., Warren McDonald, Chris Zito, Sam Greenfield, Robbie Printz.
NICK'S COMEDY STOP AT THE MAUI, Brockton. At 8 and 10:30 p.m., Tom Hayes, Jim David, Leo T. Baldwin.
STEVIE D'S, Middleton. At 8 and 10:30 p.m., Billy Martin, Steve Bjork
STITCHES, Boston. At 8:30 and 10:30 p.m., Brian Frazier, Vinnie Favorito, Larry Sullivan.
WESTBOROUGH MARRIOTT (508) 366-5511, Rtes. 495 and 9, Westborough. At 9:30 p.m., Joe Rogan, Jim Lauletta, Cyndi Freeman.

SUNDAY

See Friday listings for phone numbers and addresses.
CATCH A RISING STAR, Cambridge. At 8:30 p.m., Charles Zucker, Julie Barr, Steve Carlson.
COMEDY CLUB AT THE CHARLES PLAYHOUSE, Boston. At 8:45 p.m., Brian Powers.
COMEDY CONNECTION AT DUCK SOUP, Boston. At 8:30 p.m., Anthony Clark, Jonathan Groff, Jimmy Smith.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., Kevin Knox, Lauren Dumbrowski, Chuck Sklar, Jim David.
NICK'S COMEDY STOP AT KOWLOON, Saugus. At 9 p.m., Warren McDonald, Chris Zito, Sam Greenfield, Jim Lauletta.
STITCHES, Boston. At 9 p.m., open-mike night.

MONDAY

See Friday listings for phone numbers and addresses.
CATCH A RISING STAR, Cambridge. At 8:30 p.m., open-mike night.
COMEDY CLUB AT THE CHARLES PLAYHOUSE, Boston. Call for information.
COMEDY CONNECTION AT DUCK SOUP, Boston. At 8:30 p.m., Rich Ceiser and the Boston Comedy Showcase.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., open-mike night, with Billy Martin.

TUESDAY

See Friday listings for phone numbers and addresses.
CATCH A RISING STAR, Cambridge. At 8:30 p.m., open-mike night.
COMEDY CLUB AT THE CHARLES PLAYHOUSE, Boston. Call for information.
COMEDY CONNECTION AT DUCK SOUP, Boston. At 8:30 p.m., Rich Ceiser and the Boston Comedy Showcase.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., Paul D'Angelo, Joe Vega, Larry Reppucci, Chance Langton.
RYLES (876-9330), 212 Hampshire St., Cambridge. At 8 p.m., ImprovBoston.
STITCHES, Boston. At 9 p.m., Frank Santos, "R-Rated Hypnotist."

WEDNESDAY

See Friday listings for phone numbers and addresses.
ARBOR HOUSE (442-6187), Laughs, 121 Morton St., Jamaica Plain. At 8:45 p.m., host Gerroll Bennet, with Jeff T, Rich Kelly, Julie Barr, Carl Yarde.
CATCH A RISING STAR, Cambridge. At 8:30 p.m., Jack Mayberry, Bruce Teall, Sue McGinnis.
CHEEKS (290-5600), Boston Vista Waltham Hotel, exit 27A off Rte. 128, Waltham. Call for information.
COMEDY CLUB AT THE CHARLES PLAYHOUSE, Boston. Call for information.
COMEDY CONNECTION AT DUCK SOUP, Boston. At 8:30 p.m., Bob Batcheldor and the Boston Comedy Showcase.
NICK'S COMEDY STOP, Boston. At 8:45 p.m., Joe Vega, Mark Maron, D.J. Hazard, Chance Langton, Peter Bales.
NICK'S COMEDY STOP AT KOWLOON, Saugus. At 9 p.m., open-mike night, with Billy Martin.
STITCHES, Boston. At 9 p.m., Anthony Clark, Frank Santorelli.
TREMONT HOUSE, 275 Tremont St., Boston. At 8:30 p.m., This End Up. Call 628-3325 or 426-1400 for information and reservations.

THURSDAY

See Friday listings for phone numbers and addresses.
CANTARES, Cambridge. At 8 p.m., comedy sketches with the Act.
CATCH A RISING STAR, Cambridge. At

Continued on page 28

186 Harvard Avenue Allston
Melody Lounge
tel. 254-9820

fri., march 1
THE FLY'S REUNION SHOW featuring
SENATOR FLUX
MIRANDA WARNING
THE MOTHERFOLKERS
HIGHBACK CHAIRS

sat., march 2
Happy Garden's Benefit with
JOE
THE PINEAPPLES
40 THIEVES
FREDDY K.

wed., mar. 6 • 18+
BUST
NAKED AGE
HORSEHEADS

thurs., mar. 7 • 18+
CARNAL CARNIVAL
MERCY BEAT
JUNK MONKEYS
(Warner Bros. Metal Blade Recording Artist)
THE FURIOUS WIGS

fri., march 8
THE SLAVES

sat., march 2
MURPH'S B-DAY PARTY

GLYNN PUBLIC HOUSES
WEEKLY ENTERTAINMENT
SERVING HEARTY AMERICAN FARE AND THE CHOICEST SPIRITS

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160 State Street
Live Entertainment Nightly

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113 Dartmouth Street
Every Wednesday & Friday • 9:00pm
BOBBY BELL'S BLUES
Fri. & Sat., March 1 & 2
RICH McDUFF
*Function Rooms Available.
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THE PURPLE SHAMROCK
One Union Street
Live Entertainment Nightly

CHADWICK PARK
184 High Street
Sat., March 2
JIM PLUNKETT

PLAY IT AGAIN SAM'S
1314 Commonwealth Ave.

THE BLACK ROSE
Every Sunday starting March 24 8pm-close
BLACK ROSE BLUES & JAMMIN LESSION with Bobby Bell
Fri., March 1 • THE POKERS • Sat., March 2 • PREMIERS
Sun., Mar 3 • STEEPLECHASE • Thurs., March 7 • D.J., NO COVER

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The Best Live New Music Club in Cambridge

FRI., MARCH 1 • 18+
TREAT HER RIGHT
BIG TRAIN • MARYDEE REYNOLDS

SAT., MARCH 2 • 18+
THE BAGS
ZUG ZUG • HOT BOX

SUN., MARCH 3 • 18+
OPEN AT 3:00PM SERVING ETHIOPIAN FOOD 3-11PM
DJ/DISCO DANCING WITH PAUL D. 9PM-1AM

MON., MARCH 4 8:00PM • 18+
OPEN AT 5PM SERVING FOOD
STONE SOUP POETRY
JACK POWERS • ELLEN STONE
MUSIC FRENZY-OPEN MIKE 11PM

TUES. & WED., MARCH 5 & 6 • 18+
NEW BAND NIGHT-CALL CLUB FOR INFO

THU., MARCH 7 • 18+
COLD WATER FLAT
THE VARMINTS • TATS • RED CRESCENT SECT

FRI., MARCH 8 • 18+
DOGZILLA
WADI TRIP • DIVINITY SCHOOL

SAT., MAR. 9 • 18+
BUFFALO TOM
WEEN (ON TWIN TONE RECORDS)

COMING:
3/15-THE NEIGHBORHOODS 3/16 & 17-ELEVENTH DREAM DAY
3/28-From Co. THE SAMPLES

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TICKETMASTER GOOD VIBRATIONS TOWER RECORDS AND MORE
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Boston's best live rock

FRI. MAR. 1 — MASS — 18+
with TIN PAN ALLEY • H E ROCKS
CRYSTAL TALON • IVY STONE
$4/5

SAT. MAR. 2 — SAVOY BROWN
with AMAZING MUDSHARK
THE BREEZE • KILDEVIL BLUES
$6.50/7.50

SUN. MAR. 3 — Rock Against Drugs — THE STOMPERS — 18+
with AGAINST ALL ODDS • MACY'S PARADE
$10

TUE. MAR. 5 — MORBID ANGEL — 18+
with TEMPORARY INSANITY • SKELETAL ONSLAUGHT
$6.50/7.50

WED. MAR. 6 — $5 — LIGHTHOUSE — 18+
with ATTABOY • BROTHER BLUE • CAULDRON • MERRICK-BROOKS

THU. MAR. 7 — $5 — STYLIE — 18+
with FLOATING BOATS • PALE NEPHEWS
LANDLORDS OF SOUL • THE INJURYS

FRI. MAR. 8 — TRIBE — 18+
with SCATTERFIELD • CLIFFS OF DOONEEN
LIFE IN BETWEEN • STILL LIFE
$6.50/7.50

SAT. MAR. 9 — BO DIDDLEY
with JOHNNY BARNES UNDERCOVER • SATAN & ADAM
$12.50/13.50

SUN. MAR. 10 — 1PM DOORS!! ALL AGES!! — KREATOR
with BIOHAZARD • MORGOTH
$8.50/9.50

SUN. MAR. 10 — 8PM DOORS!! — LORD TRACY — 18+
with LIVE WIRE • BOA
BIG CIRKKUS • WILD SIDE
$5

TUE. MAR. 12 — $5 — CYCLONE TEMPLE — 18+
with NILE VAIN • LOCO-MOTIVE • FATAL HESITATION • FULL TILT

WED. MAR. 13 — $5 — THE BREAKDOWN — 18+
with NORTH YARD • EVER SINCE THEN • DELIRIANTS • CULTURE SHOCK

THU. MAR. 14 — 18+ — ASWAD
with THE I-TONES
$10/11

FRI. MAR. 15 — lemon heads / blake babies — 18+
with GREEN MAGNET SCHOOL
GOD'S EYE • VELVET CRUSH
$5.50/6.50

MAR. 16 — THE TUBES
MAR. 17 — ALL AGES!! 2PM DOORS!! — FUGAZI
MAR. 21 — 18+ — CRAZY TRAIN
MAR. 22 — 18+ — MIGHTY MIGHTY BOSSTONES
MAR. 24 — ALL AGES!! 1PM DOORS!! — NAPALM DEATH

Positive ID required. Doors 8PM. Tickets available at all Strawberries Records & Tapes • Ticketron
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The Channel Box Office

Clubs

18+ 18+ 18+ 18+ 18+ 18+ 18+ 18+ 18+ 18+

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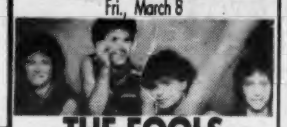
Fri., March 1
NOR'EASTERS
THIRD DEGREE
THE ELEMENTS

Fri., March 8

THE FOOLS
ARAM ISLAND
ONE-EYED JAKE

Sat., March 2

HERETIX
PARADE
NOKANDO

Sat., March 9

NEIGHBORHOODS
TOMMY'S DARKLING THRUSH
THE CROSBEES

Thurs., March 7 • 18+
MR. FLOOD'S PARTY
CURIOSITY SHOP
RIPE

COMING:
3/15 RONNIE EARL
3/16 FARRENHEIT
3/22 PHYSICAL GRAFFITTI
3/23 O-POSITIVE

NO COVER BEFORE 9 PM!
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10 PEARL ST NORTHAMPTON, MA

Friday, March 1 • 7:00 pm
LADYSMITH BLACK MAMBAZO
Thursday, March 7 • 6:30 pm • 18+
THE TOASTERS
The Mighty Mighty Bosstones
Friday, March 8 • 7:00 pm
NRBQ
The Blood Oranges
Saturday, March 9
ROOMFUL OF BLUES
Monday, March 11 • 8:00 pm • 18+
THE BUCK PETS
Plastic X
Thursday, March 14 • 8:30 pm • 18+
BOP HARVEY
Monday, March 18 • 8:00 pm
ASWAD
Friday, March 22 • 7:00 pm
KID CREOLE & THE COCONUTS
Mon., March 25 • 7pm & 10pm
SPECIAL BLUES CONCERT!
CALL CLUB FOR DETAILS
Thursday, March 28 • 8:30 pm • 18+
BIM SKALA BIM
Thursday, April 4 • 8:30 pm • 18+
NEW POTATO CABOOSE
Shockra
Saturday, April 6 • 8:30 pm
MITCH RIDER
413-584-7771
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Central Square Cambridge • 354-8238

— Sun. March 3 —
THUDPUCKER, BUTCHY DOES, STUD LORDS, CRAZY IRIS • 2 – 6 PM
— Tues. March 5 —
THE PODS, OTIS COYOTE, FERDINANDS THING, COME WITH THALIA ZEDEK, CHRIS BROKAW, ZUZU'S PETALS, • 8 – 1 AM
—Wed. March 6 —
SEXPLOITATION, NAT FREEDBERGS SURPRISE, JOE HARVARD, KELLY KNAPP AND ERIC MARTIN • 9 -1 AM
—Thurs. March 7 —
SHOKRA, AFIANA • 9-2 AM
3/10 COMMONWEALTH from DC 2-6PM, 3/12 360'S- Link Record Release Party, 3/13 MAESTRO SUBGUM from Chicago, 3/17 SURGERY ON AMP. REP. 2-6PM 3/23 DUPLEX PLANET with guest, REBI SHARP on Shimmy Disc 7-9:30PM, 3/19 COP SHOOT COP, 3/21 BIG TROUBLE HOUSE from Minneapolis, 4/14 THE COWS
OPEN MIKE EVERY WEDS. 7-8:30PM, BLUES JAM EVERY SAT. 3-6PM
ALL SHOWS 18 +

Zoots
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Friday, February 22
The West End Blues Band
Saturday, February 23
Blues With A Feeling
Sunday, February 24
Buck and Buzz
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100 Beautiful International Stars Dancing on 4 stages at once
Continuous Shows 17 Hours Daily Beginning at 8:00 am 'til closing
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RAY GREENE BAND
MEN OF CLAY • NOT QUITE URBAN
Sat., March 2
VOLCANO SUNS
MENFOLK • JIGSAWS
Sun., March 3

SILAS JR & THE HOT RIBS BLUES JAM
Every Sunday 5-11 pm
Wed., March 6
TALL RICHARD & NIGHT OWLS
BOOGIE CHILLEN
BARFLY BLUES BAND
Thurs., March 7
THE MODNICKS •
THUMP • FICTION
Fri., March 8
HEAVY METAL HORNS
LANDLORDS OF SOUL
NINE BELOW ZERO

Sat., March 9
ULTRA BLUE
ST CYR • JAGS
COMING: 3/15 WHOVILLE, 3/16 BIG BLUES MEANIES, 3/22 MYSTERY JONES, 3/23 RAGE, 3/29 SIGNS OF LIFE, 3/30 MOTOR CITY RHYTHM KINGS
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BUSY LITTLE KITCHEN
Sat., March 2
MANTIS
MYSTERY CITY
Thurs., March 7
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ON STAGE FASHIONS
PERFORMANCE MUSIC CENTER
Fri., March 8
THE BAND THAT TIME FORGOT
Sat., March 9
RONNIE EARL, SUGAR RAY & THE BROADCASTERS
Tues., March 12
DAVE MASON
MISS XANNA DON'T & THE WILLIN
Fri., March 15
BIM SKALA BIM
Fri., March 22
JOHN POUSETTE DART BAND
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March		March
FRI	MOTOR CITY RHYTHM KINGS	3/1
SAT	ROBERT A. BAND	3/2
SUN	TOM & TERRY	3/3
MON	SCOTT DAMGAARD	3/4
TUES	BACK PAGES	3/5
WED	NORTH SHORE ACAPELLA	3/6
THUR	OUT OF THE BLUE	3/7
FRI	INQUIRING MINDS	3/8
SA	BOSTON BAKED BLUES	3/9

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Continued from page 27

8:30 p.m., Jack Mayberry, Bruce Teall, Sue McGinnis.

COMEDY CLUB AT THE CHARLES PLAYHOUSE, Boston. Call for information.

COMEDY CONNECTION AT DUCK SOUP, Boston. At 8:30 p.m., auditions for the Johnny Walker Comedy Competition.

NICK'S COMEDY STOP, Boston. At 8:45 p.m., Jim Lauletta, Todd Parker, D.J. Hazard, Anthony Clark.

NICK'S COMEDY STOP AT DUCA'S, Framingham. At 9 p.m., Paul D'Angelo, Mark Maron, Kevin Knox, Johnny Pizzi.

NICK'S COMEDY STOP AT KOWLOON, Saugus. At 9 p.m., Chance Langton, Bob Seibel, Peter Bales, Joe Vega.

STEVIE D'S, Middleton. At 9 p.m., Mike Donovan, Brian Kiley, Wendy Liebman.

STITCHES, Boston. At 9 p.m., Tony V, Frank Santorelli, Billy Martin.

FRIDAY

See the previous Friday listings for phone numbers and addresses.

BACK ALLEY THEATRE, Cambridge. At 10:30 p.m., ImprovBoston.

CANTARES, Cambridge. At 8 p.m., Guilty Children. See listing for previous Fri.

CATCH A RISING STAR, Cambridge. At 8:30 and 11 p.m., Jack Mayberry, Bruce Teall, Sue McGinnis.

COMEDY CLUB AT THE CHARLES PLAYHOUSE, Boston. Call for information.

COMEDY CONNECTION AT DUCK SOUP, Boston. At 8:30 and 10:45 p.m., Mike McDonald, Bob Batcheldor, Jackie Flynn.

DICK DOHERTY'S COMEDY HUT, No. Cambridge. At 9 p.m., Brian Powers, Larry Myles, Orrin Starr.

DICK DOHERTY'S COMEDY LOFT, Woburn. At 9 p.m., Bill Campbell, Bruce Campbell.

DICK DOHERTY'S COMEDY VAULT, Boston. At 10 p.m., Angry Tuxedos Improv Company, with Angela Gesa and Rano.

NICK'S COMEDY STOP, Boston. At 8:30 and 10:30 p.m., Peter Blaes, D.J. Hazard, Anthony Clark.

NICK'S COMEDY STOP AT DUCA'S, Framingham. At 9 p.m., Vinnie Favorito, Larry Myles, Paul D'Angelo.

NICK'S COMEDY STOP AT KOWLOON, Saugus. At 8 and 10 p.m., Steve Sweeney, Larry Reppucci, Joe Vega.

NICK'S COMEDY STOP AT THE MAUI, Brockton. At 9 p.m., John Pizzi, Chance Langton, Mark Maron.

STEVIE D'S, Middleton. At 9 p.m., Mike Donovan, Brian Kiley, Wendy Liebman.

STITCHES, Boston. At 8:30 and 10:30 p.m., Joey Kola, Tony V.

Dance

PARTICIPATION

FRIDAY

NEW ENGLAND SINGLES sponsors dances tonight at the Days Inn Hotel, exit 22 off Rte. 128, Newton; tomorrow at the Holiday Inn, exit 5A off Rte. 128, Randolph; Sun. at the Marriott Hotel, exit 33B off Rte. 128, Burlington (admission $5); Wed. at the Marriott Hotel, exit 28 off Rte. 128, Peabody; and Fri. the 8th at the Marriott Hotel, exit 33B off Rte. 128, Burlington. All dances start at 8 p.m. Admission $10, except as noted; call 899-3900.

SINGLES DANCES begin at 7 p.m. at the Marlboro Doo Wops Dance Hall, Rtes. 20 and 85, Marlborough, and Fri. the 8th at the Westborough Indian Meadows, Rte. 9, Westborough. Admission $5; call (508) 485-7113.

LESBIAN/GAY/BI SWING AND BALLROOM DANCE begins at 8:15 p.m. at the Old Cambridge Baptist Church, 1151 Mass Ave, Cambridge. Foxtrot and swing lessons are offered at 8:15 p.m. Admission $5; call 661-1792.

SWEDISH DANCE PARTY begins at 8 p.m. at West Medford Congregational Church, 400 High St., Medford. Admission $5; call 646-5161.

BASIC INTERNATIONAL FOLK DANCE, sponsored by the Folk Arts Center, begins at 8 p.m. every Fri. at the United Methodist Church, 421 Common St., Belmont. Admission $5, $3 for students; call 491-6084.

CONTRA DANCE, featuring caller Jacob Bloom, begins at 8 p.m. at St. John's Episcopal Church, 74 Pleasant St., Arlington. Admission $4.50; call 648-8230.

EXPERIENCED ENGLISH COUNTRY DANCE begins at 8:30 p.m. at the Church of Our Savior, 23 Monmouth St., Brookline. Admission $4; call 354-1340.

SCOTTISH COUNTRY DANCING begins at 8 p.m. at the First Parish Unitarian Church, Weston. Admission $4; call 259-9566.

BOB THOMAS SWING AND BALLROOM DANCES begin at 9:30 p.m. tonight and Fri. the 8th with instruction at 8:30 p.m., at Ballet ETC, 185 Corey Rd., Brookline. Admission $6; call 277-1139.

DICK SYATT SINGLES HOTLINE DANCE PARTY begins at 8 p.m. tonight and Fri. the 8th at the Morgan Hotel, the Lynnway, Lynn. Admission $6, $5 before 8:30 p.m.; call 579-2315.

SATURDAY

"ELEGANT EVENING OF INTERNATIONAL FOLK DANCING" begins at 7:30 p.m. at Weston Town Hall. Tickets $18 (reservations recommended); call

491-6084.
NEW ENGLAND SQUARES AND CONTRAS, featuring caller Kate Oesterheld and music by Uncommon Fare, begins at 8 p.m. at the First Unitarian Society, 1326 Washington St. (Rte. 16), West Newton. Admission $4, $1 for children; call 965-2180.
SCANDINAVIAN FOLK DANCE begins at 7:30 p.m. at the Church of Our Saviour, 23 Monmouth St., Brookline. Admission $4, $2 for students; call 277-2496.
DAVE WHITNEY'S BIG BAND performs at a dance sponsored by the Boston Swing Dance Network at 8 p.m. at the Church of the Immaculate Conception, 45 Alewife Brook Parkway, Cambridge. Admission $9 (includes lesson); call 924-8232.
NEW ENGLAND SINGLES. See listing for Fri.

SUNDAY

FAMILY DANCE SERIES, presented by New England Squares & Contras, continues at 2 p.m. with caller Jacob Bloom and music by Cal Howard and Friends. Admission $3, $12 max. per family; call 491-6084.
ISRAELI FOLK DANCE begins at 8 p.m. at Harvard-Radcliffe Hillel, 74 Mt. Auburn St., Cambridge. Admission $2, $1 for students; call 495-4698.
SCOTTISH COUNTRY DANCE, with basic instruction, begins at 6:30 p.m. at the Church of Our Saviour, 23 Monmouth St., Brookline. Admission $3; call 864-8945.
DICK SYATT SINGLES HOTLINE PARTY begins at 8 p.m. at the Dedham Holiday Inn, exit 15A off Rte. 128, Dedham. Admission $5; call 579-2315.
NEW ENGLAND SINGLES. See listing for Fri.

MONDAY

SCOTTISH COUNTRY DANCE, sponsored by the Royal Scottish Country Dance Society, begins at 7:45 p.m. at Parke Avenue Congregational Church, Park Ave. and Paul Revere Rd., Arlington. Admission $4; call 491-6084.
NEW ENGLAND SQUARES AND CONTRAS DANCE, with caller Tony Parkes and music by Yankee Ingenuity, begins at 7:30 p.m. at Scout House, 74 Walden St., Concord. Admission $5; call 643-3726.
ISRAELI FOLK DANCE begins at 8 p.m. at Temple B'nai Moshe, 1845 Comm Ave, Brighton. Admission $3; call 787-4381.

TUESDAY

TRADITIONAL IRISH DANCE LESSONS begin at 7:30 p.m. Free; call 738-4084 for location.
NEW ENGLAND SQUARE AND CONTRA DANCES begin at 7:30 p.m. at St. John's United Methodist Church, 80 Mt. Auburn St., Watertown. Admission $5; call 354-1340.
DICK SYATT SINGLES HOTLINE DANCE PARTIES begin at 8 p.m. at the Palace, Rte. 99, Saugus (admission $5, free before 10 p.m.) and at the Sheraton Tara Hotel, Rte. 9, Framingham (admission $5, $3 before 8:30 p.m.). Call 579-2315.

WEDNESDAY

ENGLISH COUNTRY DANCE, featuring music by Bare Necessities, begins at 8 p.m. at St. John's United Methodist Church, 80 Mt. Auburn St., Watertown. Admission $5; call 354-1340.
INTERNATIONAL FOLK DANCE begins at 8 p.m. at Fayville Village Hall, Central and Grove sts., Southborough. Admission $3; call (508) 872-4110.
HUNGARIAN DANCING begins at 8:15 p.m. at Temple B'nai B'rith, 201 Central St., Somerville. Admission $5; call 776-7314.
NEW ENGLAND SINGLES. See listing for Fri.

THURSDAY

NEW ENGLAND SQUARE AND CONTRA DANCES begin at 8 p.m. at the VFW Hall, 688 Huron Ave., Cambridge. Admission $5; call 354-1340.
EXPERIENCED INTERNATIONAL FOLK DANCE begins at 8 p.m. at the First Unitarian Church, 404 Concord Ave., Belmont. Admission $5, $3 for students; call 491-6084.
SCOTTISH COUNTRY DANCE begins at 8 p.m. at the Universalist Church, 211 Bridge St., Salem. Admission $2; call (508) 745-2229.
DICK SYATT SINGLES HOTLINE DANCE PARTY begins at 8 p.m. at Vincent's at Lombardo's, exit 5A off Rte. 128, Randolph. Admission $7, $5 before 9 p.m.; call 579-2315.

FRIDAY

"DANCES OF UNIVERSAL PEACE," circle dances honoring the religious traditions of the world, begin at 8 p.m. at the First Church Congregational, 11 Garden St., Cambridge. Sponsored by the Boston Sufi Order. Suggested donation $6; call 522-0800.
INTERNATIONAL FOLK DANCE PARTY, featuring the Cambridge Folk Orchestra, begins at 8:15 p.m. at St. John's Episcopal Church, 74 Pleasant St., Arlington. Admission $3.50; call 272-0396.
"CONTRAS, SQUARES, AND COUPLE DANCES," featuring O'Connor's Mob, begins at 8 p.m. at St. John's Episcopal Church, 74 Pleasant St., Arlington. Admission $4; call 547-7781.
NEW ENGLAND SINGLES. See listing for Fri.
BASIC INTERNATIONAL FOLK DANCE. See listing for previous Fri.
BOB THOMAS SWING DANCE. See listing for previous Fri.
DICK SYATT SINGLES HOTLINE DANCE PARTY. See listing for previous

Continued on page 30

Clubs

TAP DANCERS
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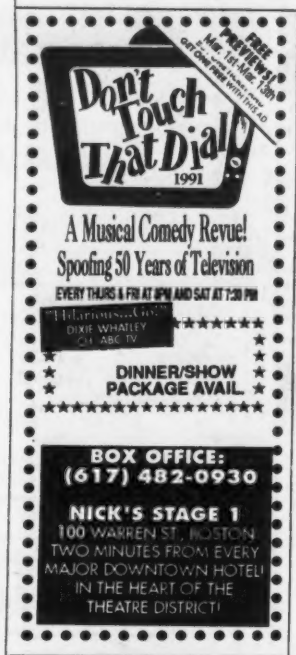

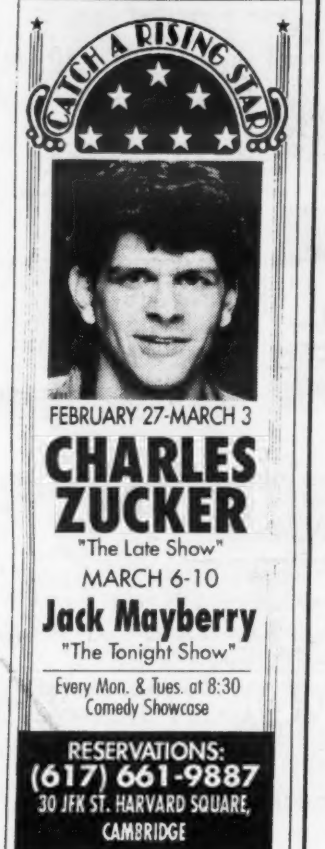

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Continued from page 29

Fri.

PERFORMANCE

FRIDAY

LES BALLETS JAZZ DE MONTREAL performs at 8 p.m. at Durgin Hall, University of Lowell/South Campus, Pawtucket and Wilder sts., Lowell. Tickets $20; call (508) 459-7819.

BOSTON BALLET presents "Treasures of Les Ballets Russes," featuring *Scheherazade*, choreographed by Michel Fokine and set to a lyrical score by Rimsky-Korsakov; and *Carnaval*, choreographed by Michel Fokine with music by Robert Mignones. Performances run through Wed. through Sun. through Mar. 10 at the Wang Center for the Performing Arts, 270 Tremont St., Boston. Curtain time tonight is 8 p.m. Tickets $10.75-$48.75; call 964-4910.

BALLET THEATRE OF BOSTON presents "From Mozart" through Sat. at the Emerson Majestic Theatre, 219 Tremont St., Boston. Program begins tonight at 8 and tomorrow at 2 and 8 p.m. Tickets $18.50-$34.50; call 262-3978.

SUE BERNHARD DANCE WORKS perform tonight and tomorrow at 8 p.m. at the Performance Place, 277 Broadway, Somerville. Works to be performed include *District Zero, Boundaries and Exposures*, and *Water Pieces*. Tickets $12; call 720-3434.

SATURDAY

"THE ART OF BLACK DANCE" is a lecture and performance of De Ama Battle at 2 p.m. at Dudley Branch Library, 65 Warren St., Roxbury. Free; call 442-6186.

BOSTON BALLET. Curtain times today are 2 and 8 p.m. See listing for Fri.

BALLET THEATRE OF BOSTON. See listing for Sat.

SUE BERNHARD DANCE WORKS. See listing for Sat.

SUNDAY

BODY LANGUAGE DANCERS perform "Signdance" at 2 p.m. at Reading High School, 82 Oackland Rd., Reading. Admission $6; call 942-1736 (voice only or (508) 535-4386 (voice/TTY).

RIOLAMA THEATRE/DANCE ENSEMBLE performs *A Story of Lilith*, written and directed by Julie Leavitt, at 3 p.m. at Dancing Arts Center, 1 Pleasant St., Framingham. Admission $5; call 254-2695.

BOSTON BALLET. Curtain time today is 2 p.m. See listing for Fri.

WEDNESDAY

BOSTON BALLET. Curtain time tonight is 7 p.m. See listing for Fri.

THURSDAY

DANCE UMBRELLA PRESENTS SUSAN MARSHALL and her company performing at 8 p.m. tonight, tomorrow, and Sat. the 9th at the Emerson Majestic Theatre, 219 Tremont St., Boston. Program features the Boston premiere of Marshall's *Contenders*. Tickets $14 and $18; call 492-7578.

NATIONAL YOUTH BALLET at Walnut Hill presents "Coppelia, Act III" at 8 p.m. tonight and tomorrow at the Tsai Theatre, Boston University, 685 Comm Ave, Boston. Tickets $12, $6 for students and seniors; call 353-8724.

BOSTON BALLET. Curtain time tonight is 8 p.m. See listing for Fri.

FRIDAY

LEWITZKY DANCE COMPANY, with guest clarinetist Richard Stoltzman, performs at 8 p.m. tonight and tomorrow in Blackman Auditorium, Ell Building, Northeastern University, 360 Huntington Ave., Boston. Program features the East Coast premiere of *Glass Canyons*. A nuArts Contemporary Performance Series presentation. Tickets $16.50 and $14; call 437-2246.

BOSTON BALLET. Curtain time tonight is 8 p.m. See listing for previous Fri.

DANCE UMBRELLA PRESENTS SUSAN MARSHALL. See listing for Thurs.

Events

Turn to the Aid and Action listings in the Urban Eye section for information on support groups, health and counseling services, and other programs and events.

FRIDAY

SECOND ANNUAL GOLFER'S EXPO runs through Sun. the 3rd at the Bayside Exposition Center, 200 Mt. Vernon St., Dorchester. Show hours today are from 4 to 10 p.m.; tomorrow, 10 a.m. to 9 p.m.; and Sun., 10 a.m. to 5 p.m. Admission $6, $2 for children; call 536-1782.

41ST ANNUAL NEW ENGLAND HOME SHOW runs through Sun. at the World Trade Center, Commonwealth Pier, Boston. Hours today are from 10 a.m. to 10:30 p.m.; tomorrow, 10 a.m. to 10:30 p.m.; and Sun., 11 a.m. to 7 p.m. Admission $7, $3 for children six to 12, free for chilren under six; call 536-8152.

BOSTON ANTIQUES SHOW runs tomorrow through Sun. Open today from 11 a.m. to 8 p.m.; tomorrow, 11 a.m. to 8 p.m.; and Sun., 11 a.m. to 6 p.m. at the Park Plaza Castle Expo Center, Arlington St. and Columbus Ave., Boston. Admission $5; call 574-9014.

SATURDAY

FENWAY COMMUNITY HEALTH CENTER celebrates its 20th anniversary and the opening of its new facilities. A street fair runs from 11 a.m. to 4 p.m. on Haviland St., Boston. "Dancing through the Decades" is a community dance at 9 p.m. at Boston City Hall (admission $5). Call 247-2273.

CHILDREN'S CONCERT PERFORMED BY HUGH HANLEY begins at 3 p.m. in Ellsworth Auditorium, Pine Manor College, 400 Heath St., Chestnut Hill. Proceeds benefit the college's Child Study Center. Admission $6, $5 for children; call 965-5276.

PUPPET SHOWPLACE THEATRE presents "The Elves and the Shoemaker and Other Tales," featuring Marilyn Miller, the Puppet Connection, at 1 and 3 p.m. today and tomorrow at 32 Station St., Brookline. Admission $5; call 731-6400.

SECOND ANNUAL GOLFER'S EXPO. See listing for Fri.

41ST ANNUAL NEW ENGLAND HOME SHOW. See listing for Fri.

BOSTON ANTIQUES SHOW. See listing for Fri.

SUNDAY

"BOSTON'S COMIC BOOK AND COLLECTIBLES MARKETPLACE" runs from 10 a.m. to 5 p.m. at the 57 Park Plaza Hotel, 200 Stuart St., Boston. Admission $3; call (201) 788-6845.

SINGER/STORYTELLER ROBBIE SYLVAIN presents a performance for children at 10:30 a.m. at the Somerville Public Library, 115 Broadway, Somerville. Free; call 623-5000.

MAGIC ARK CHILDREN'S SERIES continues with Child's Play Touring Theatre's production of "Animal Tales and Dinosaur Scales" at 1:30 and 3:30 p.m. in Wasserman Auditorium, Leventhal-Sidman Jewish Community Center, 333 Nahanton St., Newton Centre. Tickets $6; call 965-7410, ext. 164.

"AN 'ACCIDENT' ON KING STREET: THE BOSTON MASSACRE" is a tour presented by rangers from the National Park Service at 1 and 3 p.m. today and Tues. Meet at the Boston National Historical Park Visitor Center, State and Devonshire sts., Boston. Free; call 242-5642.

COMMUNITY BEADCRAFT GATHERING begins at 5 p.m. at Brookline Arts Center, 86 Monmouth St., Brookline. Free; call 646-5109.

LE GRAND DAVID AND HIS OWN SPECTACULAR MAGIC COMPANY perform at 3 p.m. at the Cabot St. Cinema Theatre, 286 Cabot St., Beverly. Tickets $10, $8 for children; call (508) 927-3677.

SECOND ANNUAL GOLFER'S EXPO. See listing for Fri.

41ST ANNUAL NEW ENGLAND HOME SHOW. See listing for Fri.

BOSTON ANTIQUES SHOW. See listing for Fri.

MASS. AUDUBON SOCIETY. See listing for Sat.

PUPPET SHOWPLACE THEATRE. See listing for Sat.

MONDAY

"INTERDISCIPLINARY PERSPECTIVES ON THE WAR IN THE PERSIAN GULF" is a teach-in at MIT in Cambridge from noon to 3 p.m. in Kresge Auditorium, and from 3 to 8:30 p.m. in MIT Bldg. 10-250. Features Noam Chomsky, Mel King, Joni Seager, and Irene Gendzier. Free; call 661-8440.

CHINESE GOLDEN DRAGON ACROBATS AND MAGICIANS OF TAIPEI perform at 8 p.m. in Staake Gymnasium, Babson College, Babson Park, Wellesley. Admission $10, $5 for children; call 239-5581.

NEW ENGLAND WAR TAX RESISTANCE CLINIC begins at 7 p.m. at the Community Church, 565 Boylston St., 3rd flr., Boston. Free; call 731-6139.

TUESDAY

COED OPEN VOLLEYBALL is sponsored by the Boston Ski and Sports Club at 7 p.m. at the West Newton Armory, 1137 Washington St., West Newton. Admission $7, $4; call 789-4070.

WEDNESDAY

NEW YORK'S NATIONAL BLACK THEATER performs the musical *Son of Sheba*, tracing African-American heritage from the Civil War to the present, through the music of Lena Horne, Sarah Vaughan, Billie Holiday, and Dinah Washington. Program begins at 7:30 p.m. in Lindsay Auditorium, Bentley College, Beaver and Forest sts., Waltham. Tickets $7; call 891-3424.

ITALIAN CONVERSATION GROUP meets at 7 p.m. at the Somerville Public Library, 79 Highland Ave., Somerville. Free; call 623-5000.

BOSTON SKI AND SPORTS CLUB sponsors a registration party at 214 Lincoln St., Allston. Free call 789-4070.

"QUEEN OF THE BACK BAY," a performance portraying the life of Isabella Stewart Gardner, is presented by Robin Lane at 7:30 p.m. in Lower Student Union, Regis College, 235 Wellesley St., Weston. Free; call 893-1820, ext. 2039.

OPEN OBSERVATORY NIGHT begins at 8 p.m. (weather permitting) on the fifth floor of the College of Liberal Arts, 725 Comm Ave, Boston University, Boston. Members of the Astronomy Department will identify astronomical features which the public may view through telescopes. Free; call 353-2360.

THURSDAY

MASS. CULTURAL ALLIANCE SPONSORS A MEDIA FORUM WITH REPRESENTATIVES FROM THE *BOSTON PHOENIX*. Associate arts editor Ted Drozdowski and reporter Maureen Dezell provide information on proper staff contacts and opportunities for coverage of the arts and cultural events in the *Boston Phoenix*. Discussion begins at 2 p.m. in the Tower Building, 11th fl., Mass. College of Art, 621 Huntington Ave., Boston. Free; call 423-2787.

"THE CHANGING GLOBAL ATMOSPHERE: A SCIENCE AND SOCIETY FORUM" begins at 6 p.m. in the d'Arbeloff Suite at the Museum of Science, Science Park, Boston. Tickets $10; call 589-0231 for reservations.

OPEN OBSERVATORY NIGHT begins at 7 p.m. (weather permitting) on the observatory deck of the Science Center, Wheaton College, Norton. Free; call (508) 285-7722.

FRIDAY

"PERIOD POTABLES: A Participatory Perusal of Popular Potions, or What Bostonians Drank in Days Gone By" is a talk and tasting sponsored by the Bostonian Society at 5:30 p.m. in the Rotunda at Liberty Square, 22 Batterymarch St., Boston. Reservations recommended. Admission $11; call 720-3291.

10TH ANNUAL NEW ENGLAND STORYTELLING CONFERENCE, featuring over 40 workshops, runs today through Sun. the 10 at Simmons College, Boston. Weekend admission $80; call 259-1438.

Music

CLASSICAL

FRIDAY

BOSTON SYMPHONY ORCHESTRA, conducted by Simon Rattle, performs Mozart's music to *Thamos, King of Egypt*, and Adams's *Harmonium*. Concerts begin at 2 p.m. today, and at 8 p.m. tomorrow at Symphony Hall, 301 Mass Ave, Boston. Tickets $18-$47.50; call 266-1492.

GLORIA DEI CANTORES, conducted by Elizabeth Patterson, performs works by Copland, Bruckner, Bach, and Mozart, including Gregorian chant and Russian sacred choral music. Concert begins at 8 p.m. at the Church of the Advent, 30 Brimmer St., Boston. Tickets $12.50; call 720-3434.

VIOLINIST ISAAC STERN performs at 8 p.m. at Zeiterion Theatre, 684 Purchase St., New Bedford. Program includes Mozart's Sonata in C, K.296; Brahms's Sonata in G; Schumann's Intermezzo from F.A.E. Sonata; Szymanowski's *La Fontaine d'Arethuse*, and Bartók's Sonata No. 1. Tickets $28-$36; call (508) 994-2900.

BLODGETT CHAMBER MUSIC SERIES AT HARVARD presents a performance by an ensemble featuring pianist Robert Taub at 8 p.m. at Paine Hall, North Yard, Harvard University, Cambridge. Program to include Beethoven's Sonata for Violin and Piano in C Minor, Brahms's Piano Quintet in F Minor, and works by the winner of the Blodgett Composers Competition. Free; call 495-0583.

SEGOVIA MEMORIAL CONCERT to benefit the Boston Classical Guitar Society is narrated by Robert J. Lurtsema and features the Anderson/Buonocore Duo and guitarists Peter Clemente and Robert Squires. Concert begins at 8 p.m. in Seully Hall, New England Conservatory, 8 the Fenway, Boston. Tickets $15; call 625-5588.

SOVIET-ARMENIAN CELLIST SUREN BAGRATUNI AND SOVIET PIANIST MIKHAEL YANOVITSKY perform at 8 p.m. at First Armenian Church, 380 Concord Ave., Belmont. Program includes works by Bach, Brahms, Tchaikovsky, Kodaly, and Komitas. Admission $10; call 261-8348.

HARVARD-RADCLIFFE ORCHESTRA, conducted by James Yannatos, performs Falla's *Three Cornered Hat*; Liszt's Piano Concerto No. 1, with soloist Max Levinson; and Bartók's Concerto for Orchestra. Concert begins at 8 p.m. in Sanders Theatre, Harvard University, Cambridge. Tickets $5-$10, $4-$9 in advance; call 864-0500.

SATURDAY

SCHOLA CANTORUM OF BOSTON presents "Pergolesi and Pärt: Two Settings of *Stabat Mater*" tonight at the Church of St. John the Evangelist, 35 Bowdoin St., Boston, and tomorrow at the Church of the Redeemer, 379 Hammond St., Chestnut Hill. Both begin at 8 p.m. Program features soprano Ellen Hargis, countertenor Frederick Jodry, and tenor William Hite. Admission $10 for both performances ($6 for students and seniors); call 983-5271.

BOSTON PHILHARMONIC ORCHESTRA, conducted by Benjamin Zander, with soprano Lucy Shelton and baritone Christopher Trakas, performs at 8 p.m. tonight in Jordan Hall, New England Conservatory, 290 Huntington Ave., Boston, and at 4 p.m. tomorrow in Sanders Theatre, Quincy and Kirkland sts., Cambridge. Program includes music of Tchaikovsky, Mahler, Elgar, and Stephen Albert. Tickets $8-$15; call 861-8530.

BOSTON SYMPHONY ORCHESTRA. See listing for Fri.

SUNDAY

BOSTON QUARTET, with clarinetist Julie Vaverka, performs works by Ruth Crawford Seeger, Bartók, Ravel, and Coleridge-Taylor at 8 p.m. at Houghton Memorial Chapel, Wellesley College, Rte. 135, Wellesley. Free; call 235-0320, ext. 2028.

ISABELLA STEWART GARDNER MUSEUM hosts a concert in the New England Conservatory John Cage Festival featuring pianist Steven Drury and the Borromeo Quartet at 1:30 p.m. at 2 Palace Rd., Boston. Tues. at 6:30 p.m., the Young Artists Showcase features cellist Hai-Ye Ni. Reception at 6 p.m. Free with museum admission ($6; $3 for students and seniors); call 566-1401.

RUSSIAN CHAMBER CHORUS, conducted by Andrei Roudenko, performs at 3 p.m. at the North Shore Music Theatre, Dunham Rd., exit 19 off Rte. 128, Beverly. Tickets $19.50; call (800) 649-7125.

ORGANIST RENÉ SAORGIN, from Nice, France, performs works of Jacques Boyvin, Bernardo Storace, Dominico Zipoli, and others at 4:30 p.m. in Adolphus Busch Hall, Harvard University, 29 Kirkland St., Cambridge. Tickets $5, $4 for students and seniors; call 495-4544.

NEWTON SYMPHONY ORCHESTRA, led by Ronald Knudsen, performs at 8 p.m. at Aquinas College, 15 Walnut Park, Newton. Program includes Brahms's Piano Concerto No. 2, featuring guest artist Anthony di Bonaventura, and Mozart's Symphony No. 41 ("Jupiter"). Tickets $12 and $14; call 965-2555.

FIRST UNITARIAN SOCIETY presents a benefit organ concert at 4 p.m. at 1326 Washington St., West Newton. Features C. Paul How, Don Buell, and Susan Armstrong. Admission $8, $4 for members, seniors, and students; call 527-7575.

"LAMENTS ON THE DEATH OF A SON" is a concert of music from 17th-century Italy and Austria performed by Michael Collver, violinist Dana Maiben, and harpsichordist Peter Sykes. Performance begins at 3 p.m. in Edward Pickman Hall, 27 Garden St., Cambridge. Free; call 876-0956.

"THE PSALMS IN SONG" is a concert at 7:30 p.m. at Congregation Beth Israel, 15 Jamesbury Dr., Worcester. Features tenor Stephen Freedman. Tickets $5-$36; call 756-6204.

NEW SCHOOL OF MUSIC presents a benefit concert of music for four guitars at 8 p.m. at 25 Lowell St., Cambridge. Tickets $10, $8 for students and seniors; call 492-8105.

SCHOLARS OF LONDON perform "Sacred and Secular Music from the Golden Age in Europe," including William Byrd's Mass for Four Voices, at 8 p.m. at the Old South Meeting House, 310 Washington St., Boston. The Scholars of London perform again on Wed. at 8 p.m. at the Swedenborg Chapel, 50 Quincy St., Cambridge. Admission $10, $7 for students; call 787-0559.

LONGWOOD SYMPHONY ORCHESTRA performs at 8 p.m. in Jordan Hall, New England Conservatory, 290 Huntington Ave., Boston. Program includes the Boston premiere of Daniel Pinkham's Symphony No. 4; Mozart's Horn Concerto No. 2 in E-flat, with guest soloist Charles Kavalovski; and Rimsky-Korsakov's *Scheherazade*. Tickets $7 and $10; call 536-2412.

CONCERT OF ELECTO-ACOUSTIC STRINGS, part of the Festival of Women Improvisers — Boston, begins at 2 p.m. at the Cambridge Public Library, 449 Broadway, Cambridge. Free; call 349-4040.

PIANIST RUSSELL SHERMAN performs a benefit recital for the Masterworks Chorale 50th anniversary season, with a program including Beethoven's Sonata in F Minor, Chopin's Four Mazurkas, and works by Debussy and Liszt. Concert begins at 4 p.m. in Cary Hall, 1605 Mass Ave, Lexington. Tickets $20, $12.50 for students; call 566-9048.

"SYMPHONY FOR SINGLES," performed by the New England Chamber Orchestra, begins with a reception at 7 p.m. followed by a concert at 8 p.m. in the Tsai Performance Center, 685 Comm Ave, Boston. Tickets $20; call 965-4249.

MERRIMACK COLLEGE MARCH CONCERT, featuring soprano Jayne West, violist Bina Breitner, and the Pythagorean Festival Orchestra, conducted by Benjamin Cogen, begins at 3 p.m. in the College Church at Merrimack College, junct. of Rtes. 125 and 114, No. Andover. Tickets $10, $4 for students and seniors; call (508) 837-5168.

SCHOLA CANTORUM OF BOSTON. See listing for Sat.

BOSTON PHILHARMONIC ORCHESTRA. See listing for Sat.

MONDAY

"INSTANTANEOUS AND UNPREDICTABLE: A FESTIVAL AROUND JOHN CAGE" is presented by the New England Conservatory in Boston through Thurs. Concerts take place daily at 5 p.m. in Williams and Brown Halls, both at 30 Gainsborough St., and each night at 8 p.m. in Jordan Hall, 290 Huntington Ave. All events are free except for a NEC Symphony Orchestra concert at 8 p.m on Thurs. (admission $10, $5 for students and seniors). Call 262-1120.

COMPOSERS IN RED SNEAKERS present an evening of music by Herman Weiss at 8 p.m. in the Edward Pickman Hall, 27 Garden St., Cambridge. Free; call 876-0956.

TUESDAY

GLORIA DEI CANTORES, conducted by Elizabeth Patterson, performs works Copand, Poulenc, Bach, and Mozart, and Gregorian chant and Russian sacred choral music. Concert begins at 8 p.m. at

Mechanics Hall, 321 Main St., Worcester. Tickets $15; call (508) 752-0888.
ISABELLA STEWART GARDNER MUSEUM. See listing for Sun.
"INSTANTANEOUS AND UNPREDICTABLE: A FESTIVAL AROUND JOHN CAGE." See listing for Mon.

WEDNESDAY
BOSTON SYMPHONY ORCHESTRA YOUTH CONCERTS continue with "The Best of British," featuring conductor Grant Llewellyn. Program includes music of Sullivan, Delius, Britten, Vaughan Williams, Maxwell Davies, and Elgar. Performances begin at 10 and 11:50 a.m. daily through Sat. Includes performances by the winners of the 1991 Youth Concerts Concerto Competition. Tickets $6.50; call 266-1492.
SCHOLARS OF LONDON. See listing for Sun.
"INSTANTANEOUS AND UNPREDICTABLE: A FESTIVAL AROUND JOHN CAGE." See listing for Mon.

THURSDAY
WESTMINSTER CHAPEL CHOIR, from Westminster Choir College in Princeton, NJ, performs at 7:30 p.m. in the Park Avenue Congregational Church, Park Ave., Arlington Heights. Admission $5; call 643-4662.
MERRIMACK COLLEGE presents recitals weekly at 3:30 p.m. in the library auditorium at Merrimack College, junct. of Rtes. 125 and 114, No. Andover. Today's performance features the string quintet Calumet. Free; call (508) 683-7111, ext. 5114.
TAMARACK TRIO performs music of Beethoven and Martinu at 12:30 p.m. at the Federal Reserve Bank of Boston, 600 Atlantic Ave., Boston. Free; call 973-3453.
CELLIST TANYA ANISIMOVA performs Bach's fifth Suite for Solo Cello, Hindemith's Suite for Solo Cello, and Tchaikovsky's Variations on the Rococo Theme at 8 p.m. at the Cambridge Center for Adult Education, Blacksmith House, 56 Brattle St., Cambridge. Admission $3.50; call 547-6789.
"INSTANTANEOUS AND UNPREDICTABLE: A FESTIVAL AROUND JOHN CAGE." See listing for Mon.
BOSTON SYMPHONY ORCHESTRA YOUTH CONCERTS. See listing for Wed.

FRIDAY
CAPELLA ALAMIRE performs "The Art of the Canon: Choral Music from the 14th to the 20th Centuries" at 7:30 p.m. at All Saint's Parish of Brookline, 1773 Beacon St., Brookline. Tickets $7, $5 for students and seniors; call 782-8615.
BOSTON SYMPHONY ORCHESTRA YOUTH CONCERTS. See listing for Wed.

POPULAR, ETC.

FRIDAY
GLENN PETTIT performs folk music at 8 p.m. at the First Church Coffeehouse, First Congregational Church, 89 College Ave., Somerville. Poet Ryk McIntyre and musician Maggie Simpson open the show. An open mike follows. Admission $5, $4 for students; call 625-6485.
CLANCY BROTHERS, with Robbie O'Connell, perform at 8 p.m. at the Wollaston Theatre, Quincy. Tickets $17, $15.50 in advance; call 773-4600.
SINGER/COMEDIAN CAROL O'SHAUGHNESSY, with the Ken Stanton Trio, presents "Love Songs from Hell" through Sun. at the Charles Playhouse, 74-78 Warrenton St., Boston. Tonight's performance begins at 10:30 p.m. Tickets $10; call 423-4179.
FOLK SONG SOCIETY OF GREATER BOSTON presents an annual members concert at 8 p.m. at First Parish Church, 35 Church St., Watertown. Tickets $7.50; call 944-3827.
JOHN GORKA AND BROOKS WILLIAMS perform contemporary folk music at 8 p.m. at Beal House, Rte. 106, Kingston. Admission $4; call 585-7557.
SINGER/COMEDIAN CAROL O'SHAUGHNESSY. Tonight's performance begins at 10:30 p.m. See listing for previous Fri.
"GLOBAL IMPRESSIONS IN NEW MUSIC" features RESQ (the Really Eclectic String Quartet), Zusaan Kali Fasteau Trio, Claire Ritter Quartet, and Chroma. The concert begins at 8 p.m. at the Cambridge Multicultural Arts Center, 41 Second St., Cambridge. Admission $10, $8 for students and seniors; call 577-1400.
BERKLEE WORKSHOPS BY WOMEN IMPROVISERS are offered today and tomorrow at 1 p.m. in the Berklee Library, 150 Mass Ave, Boston. Free; call 266-1400, ext. 258.
"COPLEY SQUARE COFFEEHOUSE." See listing under Benefits.

SATURDAY
"FRIENDS OF GREAT BLACK MUSIC REUNION" includes performances by the Reunion All Star Band, featuring Stan Strickland, Syd Smart, Herbie King, and others; De Ama Battle, and Semenya McCord. The concert begins at 8 p.m. at the Cambridge Multicultural Arts Center, 41 Second St., Cambridge. Admission $10, $10 for seniors and students; call 577-1400.
"FOURTH ANNUAL TROPICAL FIESTA," featuring Mackie Burnette and his Steel Drum Band from Trinidad, and Wildest Dreams, begins at 7 p.m. at the Firehouse Multicultural Arts Center, 659 Centre St., Jamaica Plain. Admission $8, $6 in advance, half-price for children; call 524-3816.
LADYSMITH BLACK MAMBAZO performs at 7:30 and 10 p.m. at the Somerville Theatre, Davis Square, Somerville. The 7:30 show is sold out; tickets are available for the 10 p.m. show. Tickets $17.50; call 876-4275.
BEAUSOLEIL performs a benefit concert of Cajun music for the Worcester Area Folk Society at 8 p.m. at Mechanics Hall, 321 Main St., Worcester. Tickets $15; call (508) 752-0888.
GUY VAN DUSER AND BILLY NOVICK perform classic jazz music at 8 p.m. at the Homegrown Coffeehouse, Great Plain and Dedham aves., Needham. Admission $7; call 444-7478.
TRICIA LANGLOIS performs folk music at 8 p.m. at the Center, 338 Newbury St., Boston. Admission $5; call 247-2927.
SINGER/COMEDIAN CAROL O'SHAUGHNESSY. Tonight's performance begins at 11:30 p.m. See listing for Fri.

SUNDAY
PATRICK STREET AND TRIONA NI DHOMNAILL perform at 8 p.m. at the Somerville Theatre, Davis Square, Somerville. Tickets $15, $13.50 in advance; call 876-4275.
SINGER/COMEDIAN CAROL O'SHAUGHNESSY. Tonight's performance begins at 8 p.m. See listing for Fri.

MONDAY
"12TH ANNUAL JAZZ FESTIVAL" runs through Thurs. at Southeastern Mass. University, Old Westport Rd., North Dartmouth. Today's program features an intercollegiate jazz concert at 7 p.m. in the Campus Center Auditorium. Free. Call (508) 999-8568.
BERKLEE COLLEGE OF MUSIC presents concerts nightly through Thurs. at 8:15 p.m. at the Berklee Performance Center, 136 Mass Ave, Boston. Tonight, the Michael Ricchiuti Group performs original jazz and fusion, and an 11-member vocal group and ensemble of students from South America perform Latin and Brazilian jazz. Tickets $4, $1 for seniors; call 266-7455.

TUESDAY
"12TH ANNUAL JAZZ FESTIVAL." Today's program features the Bobby Greene Ensemble performing "Afro-American Music, Part II" at 12:30 p.m. in the CPVA Recital Hall. Free. See listing for Mon.
BERKLEE COLLEGE OF MUSIC. Tonight, the Boston Drivers perform New Age jazz fusion; the Maniacal Choir perform music with funk, African, and Middle Eastern influences. See listing for Mon.

WEDNESDAY
"12TH ANNUAL JAZZ FESTIVAL." Today's program features a high school concert at 3 p.m. in the CPVA Recital Hall. Free. See listing for Mon.
BERKLEE COLLEGE OF MUSIC. Tonight, the Berklee Commercial Arranging Department presents a concert of student pop and rock compositions. See listing for Mon.

THURSDAY
"12TH ANNUAL JAZZ FESTIVAL." Today's program features a jazz performance workshop by Laszlo Gardony at 12:30 p.m. in the CVPA Room 104 (free), and a concert by the Laszlo Gardony Trio at 8 p.m. in the CVPA Recital Hall (tickets $5). See listing for Mon.
BERKLEE COLLEGE OF MUSIC. Tonight, the Blue Monday Band performs blues music; the Back Bay Brass Orchestra performs big-band jazz. See listing for Mon.

FRIDAY
"WOMEN'S MUSIC FESTIVAL" begins at 6:30 p.m. today and at 8 p.m. tomorrow at Wheaton College. Tonight's concert in the Loft features Leah Langfeld, Kathy Phipps, Catie Curtis, and others (free); tomorrow's concert features Casselberry-Dupreé and M'Liss in the Cole Chapel (admission $10). Call (508) 285-0933 for information.
MAHLATHINI AND THE MAHOTELLA QUEENS perform at 8 p.m. at the Somerville Theatre, Davis Square, Somerville. Tickets $15; call 876-4275.
2ND ANNUAL HARVARD FOLK FESTIVAL FUNDRAISER begins at 7:30 p.m. at the Currier House Fishbowl, 64 Linnean St., Harvard University, Cambridge. Performers include Jonatha & Jennifer, Peter Keane, Elmer Hawks, and the Din and Tonics. Proceeds benefit the Phillips Brooks House Association. Admission $8, $4 for students; call 626-3390.
DIFFERENT SHOES AND ANNE DODSON perform folk music at the UnCommon CoffeeHouse, First Parish, 24 Vernon St., Framingham. Admission $7, $6 for students and seniors, $3.50 for children; call (508) 872-2978.

Poetry & prose

SATURDAY
SOMERVILLE ARTS GRANTS WINNERS Gary Duehr, Mark Fleckenstein, Gloria Mindock, and David Rivard read from their works at 3 p.m. at the Brickbottom Gallery, 1 Fitchburg St., Somerville. Free; call 625-6600.
PLAYWRIGHT'S PLATFORM presents a "Winter Reading of Multi-Cultural Playwrights" at 8 p.m. tonight and at 6 p.m. tomorrow at Blacksmith House, 56 Brattle St., Cambridge. This week's featured play is Frank Shelton's *When the Cold Wind Burns.* Tickets $8; call 547-6789.

SUNDAY
PLAYWRIGHT'S PLATFORM. See listing for Sat.

MONDAY
GEOFFREY WOLF reads from *The Final Club* at 8:15 p.m. at the Blacksmith House, 56 Brattle St., Cambridge. Admission $2; call 547-6789.
NEW ENGLAND POETRY CLUB PRIZE POETS, including Nadya Aisenberg, Elizabeth Sagaser, and Helena Minton, read from their works at 7:30 p.m. at Boylston Hall, Harvard Yard, Cambridge. Free; call 643-0029.
STONE SOUP POETRY presents open readings, featuring Ted Thomas Jr. and Ellen Stone, at 8 p.m. at T.T. the Bear's, 10 Brookline St., Central Square, Cambridge. Donation $3; call 227-0845.

TUESDAY
MEMBERS OF THE BOSTON HAIKU SOCIETY read from their works at 8 p.m. at the Community Chruch Center, 565 Boylston St., Copley Square, Boston. Open reading follows. Sponsored by New Writers' Collective. Free; call 267-8624.
"THE MAKING OF A DICTIONARY" is a talk by Marian Severynce, managing editor of the reference department at Houghton Mifflin, at 6:30 p.m. at the Boston Public Library, Children's Resource Center, Copley Square, Boston. Sponsored by the Women's National Book Association. Free; call 623-7175.

THURSDAY
POET MARIE HOWE reads from her work at 7:30 p.m. in the Bartos Theatre, MIT Media Lab, 20 Ames St., Cambridge. Free; call 253-0312.
POETS VIRGINIA THAYER AND BOB JOHNSON and fiction writers Lori Grace, Susan Karwoska, and Kathe Velten read from their works at 7 p.m. at the Arlington Center for the Arts, 41 Foster St., Arlington. Admission $2; call 648-6220.
DONALD HALL's poetry is read by a member of the Winter Company at noon and at 1 p.m. at the Atrium in the China Trade Center, 2 Boylston St., Boston. Free; call 423-2966.
ROSEMARY MAHONEY, author of *The Early Arrival of Dreams: A Year in China,* reads from her work at 6:30 p.m. at the First Parish in Cambridge, 3 Church St., Harvard Square. Admission $3, $2 for seniors and students. Tickets are limited and available only at the Globe Corner Bookstore, 49 Palmer St., Cambridge. Call 497-6277.
"A NIGHT OF HUMOROUS FICTION," featuring Peter Bates and Rick Friedman, begins at 7:30 p.m. at the Central Square Branch Library, 45 Pearl St., Cambridge. Free; call 349-4010.

FRIDAY
POETS CHRISTINE GEBHARD, CON SQUIRES, AND ROSAMOND ZIMMERMAN read from their works at 8 p.m. at the Newton Arts Center, 61 Washington Park, Newtonville. Admission $3; call 964-3424.

Talks

SATURDAY
"BLACK MEN: LIVING FAST, DYING YOUNG IN THE INNER CITY" is a panel discussion presented by Concerned Black Men of Cambridge at 11:30 a.m. in the auditorium of the Martin Luther King Elementary School, 100 Putnam Ave., Cambridge. Free; call 492-2354.

SUNDAY
"ARE JAPAN AND AMERICA ENEMIES?" is a panel discussion featuring Marvin Kalb, Joseph Nye, George Packard, William Rapp, Sadami Wada of the Sony Corporation, Motoo Shiina of Japan's Diet, and Yoriko Kawaguchi, Minister of the Economic Section of Japan's Embassy in Washington, D.C. Lecture begins at 3 p.m. at the Kennedy School of Goverment, Harvard University, 79 JFK St., Cambridge. Free; call 876-9644.
MEV PULEO, author of *Faces of Poverty, Faces of Christ,* is the next lecturer in the Lenten Authors Forum, at 8 p.m. at the Paulist Center, 5 Park St. Boston. A book-signing follows the lecture and a reception. Tickets $6; call 742-4460.
"ETHICS AND THE THEORY OF NATURAL LAW" is a talk at 10:30 a.m. at 44 Comm Ave, Boston. Sponsored by the Ethical Society of Boston. Free; call 739-9050.
"EL SALVADOR: HOW TO BRING A JUST END TO THE WAR AND BUILD A DEMOCRATIC SOCIETY" is a lecture by Dessima Williams of Granada at 11 a.m. at the Community Church Center, 565 Boylston St., Boston. Free; call 266-6710.

MONDAY
HUMAN RIGHTS PROGRAM SPEAKER SERIES continues with "Human Rights, Development, and the Environment of Columbia: Perspectives of a Peasant Organization" at 4:15 p.m. at Harvard Law School, Pound Hall 100, Mass Ave, Cambridge. Free; call 495-9362.
"RESISTANCE TO BATISTA AND CASTRO OF CUBA" is a talk by Ana Velilla, who was part of an underground movement opposing Batista in the 1950s, at 6:30 p.m. at the Brighton Branch Library, 40 Academy Hill Rd., Brighton. Free; call 782-6032.

TUESDAY
MASSPIRG CAMPAIGN ORGANIZER BRIAN CUSAK discusses environmental problems facing Massachusetts residents at 10:30 a.m. at the Jamaica Plain Branch Library, Centre St., Jamaica Plain. Free; call 524-2053.
AUTO INSURANCE COVERAGE AND AUTOBODY PRICING are discussed by registered investment advisor John Duddy and guest speakers at 7:30 p.m. at the Somerville Public Library, 40 College Ave., Somerville. Free; call 623-5000.
"SEEKING WILD HAWAII" is a talk at 8:15 p.m. at the Blacksmith House, Cambridge Center for Adult Education, 56 Brattle St., Cambridge. Admission $1.50; call 547-6789.
"RESILIENCY IN FEMALE SURVIVORS OF CHILDHOOD SEXUAL ABUSE" is a lecture by Fran Grossman, professor of psychology at Boston University, at noon at the Murray Research Center, Radcliffe College, 10 Garden St., Cambridge. Free; call 495-8140.
"STREETWALKING AROUND PLATO'S CAVE: A Women's Cinema and the Urban Experience" at 6 p.m. at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy St., Cambridge. Free; call 495-3251.

WEDNESDAY
"WOMEN: MANAGING TO MAKE A DIFFERENCE" is a lecture featuring Linda Bisson, commissioner of New Hampshire Public Utilities Commission; Robin Bullard Carter, executive director of the Greater Lowell YWCA; and Arva Clark, construction manager at the Mass. Water Resources Authority. A reception begins at 5:30 p.m., followed by a discussion at 6 p.m. Free; call 536-8289.
"ALIENATION AND ANGER: A Black Woman's and a White Woman's Struggle for Mutuality in an Unjust World" is a colloquium at 8 p.m. in Alumnae Hall Auditorium, Wellesley College, Rte. 135, Wellesley. Admission $5; call 235-0320, ext. 2838.
BUSINESS PROTOCOL BREAKFAST SERIES presents a lecture and breakfast at 8 a.m. at the Ritz-Carlton, 15 Arlington St., Boston. Today speakers discuss business protocol, travel behavior, and economic issues of Israel. Tickets $25; call 536-5700 for reservations.
"THE JAMAICAN REALITY" lecture series continues at 6 p.m. at Roxbury Community College, Rm. 3-345, Roxbury. Free; call 541-5310.

THURSDAY
"WOMEN IN THE 'SANDWICH GENERATION': Perspectives on Work and Caregiving" is a talk at 12:30 p.m. at the Wellesley College Center for Research on Women, 828 Washington St., Wellesley. Free; call 431-1453.
"HOW TO REDUCE YOUR ACCENT" is a lecture at 10:30 a.m. at the Blacksmith House, Cambridge Center for Adult Education, 56 Brattle St., Cambridge. Admission $1.50; call 547-6789.
"WOMEN IN BOSTON HISTORY: Blazing a Trail" is a talk by Patricia Morris, at 12:15 p.m. at the Old South Meeting House, 310 Washington St., Boston. Tickets $1.75; call 482-6439.

Benefits

FRIDAY
"SALUTE TO SYMPHONY 1991," the Boston Symphony Orchestra's major community outreach event and fundraiser begins today with performances from 11 a.m. to 2 p.m. in the Rotunda area of Faneuil Hall Marketplace, Boston. Tomorrow, the BSO's annual open house runs from 10 a.m. to 3 p.m. at Symphony Hall, 301 Mass Ave, Boston. Free; call 266-1492 for information on fundraising programs.
"AMAZONIAN FANTASY — BRAZILIAN CARNIVAL BALL" begins at 8 p.m. in the Grand Ballroom of the Ritz-Carlton Hotel, Arlington and Newbury sts., Boston. Features dinner, music by the Amazonas band, and a costume contest. Sponsored by the Brazilian Alliance. Tickets $50; call 666-3726.
"COPLEY SQUARE COFFEEHOUSE." See listing under Pop.

SATURDAY
CULTURAL SURVIVAL presents a benefit gala to raise money to support the Brazilian rain forest and its peoples at 8 p.m. at the Ritz-Carlton Hotel, Arlington and Newbury sts., Boston. Tickets $75 and $125; call 495-2562.
"SALUTE TO SYMPHONY 1991." See listing for Fri.

SUNDAY
COMMONWEALTH AVENUE MALL TREE FUND BENEFIT features a birthday celebration for Stella Trafford at 4 p.m. at the Ritz-Carlton Hotel, Arlington and Newbury sts., Boston. Tickets $25; call 536-1448.
"BOSTON ROCKS AGAINST DRUGS" features the Stompers and Against All Odds at 8 p.m. at the Channel, 25 Necco St., Boston. A benefit concert to celebrate the foundation of the Boston chapter of Lead the Way to a Drug-Free U.S.A. Tickets $10; call 720-3434.

TUESDAY
MICHELA'S IN CAMBRIDGE celebrates its fifth anniverversary with a benefit for Community Servings, which delivers hot meals to people with AIDS. The restaurant presents an Italian festival from 12:30 to 3:30 p.m. at 1 Athenaeum St., Cambridge. Tickets $35; call 225-2121.

Jazz

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6 Mar Wed 9pm–1am: $8
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8 Mar Fri 8pm: $10/10pm: $10
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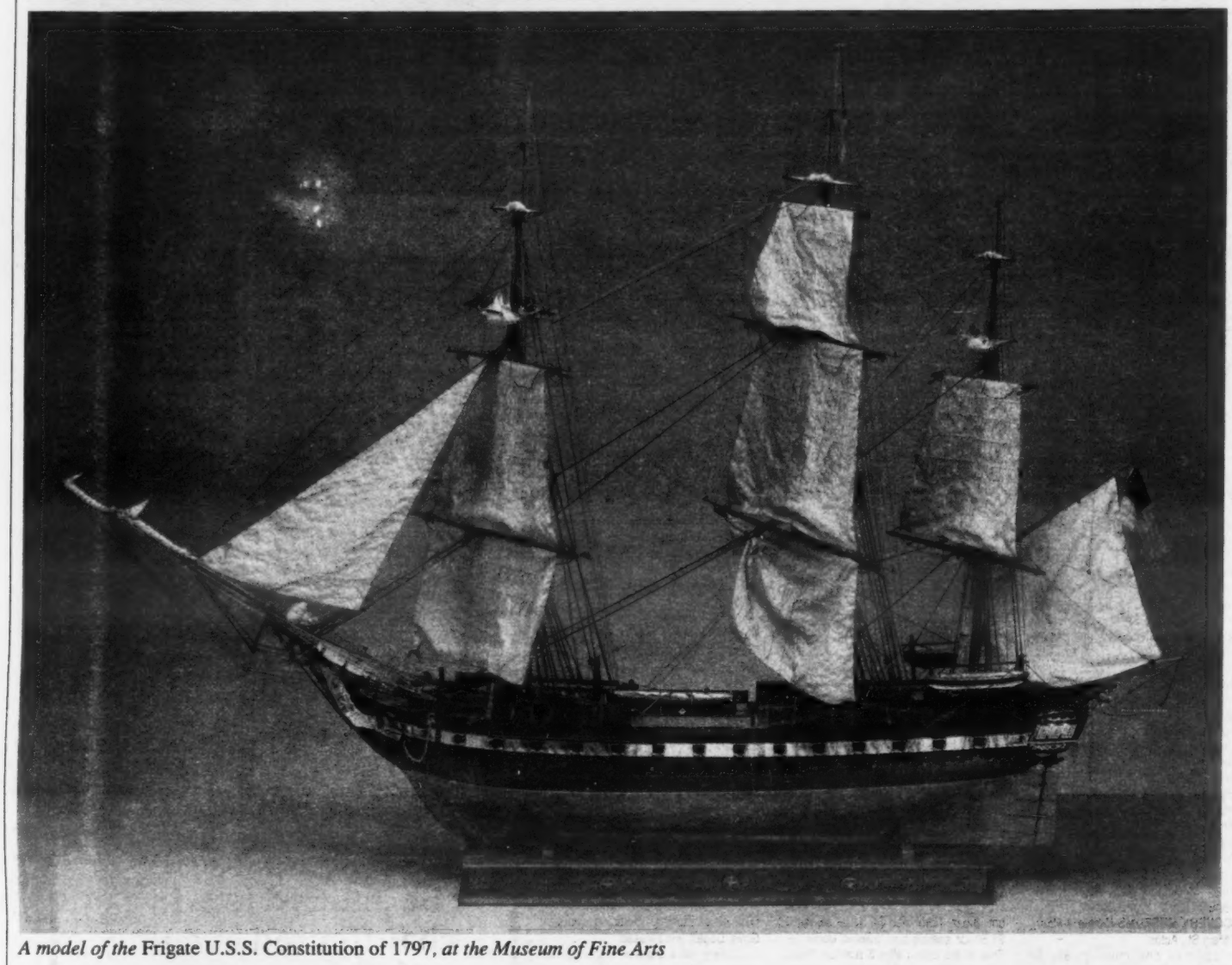


A model of the Frigate U.S.S. Constitution of 1797, *at the Museum of Fine Arts*

GALLERIES

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment.

NEWBURY STREET/ BACK BAY

ALIANZA GALLERY (262-2385), 154 Newbury St., Boston. Mon.-Sat. 10 a.m.-6 p.m., Thurs. until 7 p.m., Sun. noon-5 p.m. Through Mar. 16: "Joe Callaghan — Clockworks" sculpture using the clock form.

ALPHA GALLERY (536-4465), 121 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Mar. 2-27: recent monotypes by Melissa Johnson. Reception Mar. 2, 3-5 p.m.

ANDREA MARQUIT FINE ARTS (859-0190), 207 Newbury St., 3rd floor, Boston. Fri.-Sat. 11 a.m.-5 p.m. Through Mar. 9: "Drawings," works on paper by contemporary artists, including David Hockney, Cy Twombly, Helen Frankenthaler, and Nancy Graves.

ARDEN GALLERY (247-0610), 286 Newbury St., Boston. Fri. 10 a.m.-5 p.m., Sat. noon-5 p.m. Through Mar. 2: "New Works," mixed-media paintings on paper and on canvas by Fay Grajower. Ten percent of proceeds are donated to Operation Exodus.

BARBARA KRAKOW GALLERY (262-4490), 10 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Mar. 12: "Dormire," works by Mark Luyten.

COPLEY SOCIETY OF BOSTON (536-5049), 158 Newbury St., Boston. Tues.-Sat. 10:30 a.m.-5:30 p.m. Through Mar. 9: New Members Show.

ECLIPSE GALLERY (247-6730), 216 Newbury St., Boston. Tues.-Sat. 9-6 p.m. Mar. 3-30: "Photographic Visions of Italy," works by Robert Allen. Reception Mar. 8, 7-9 p.m.

FRENCH LIBRARY (266-4351), 53 Marlborough St., Boston. Tues. -Sat. 10 a.m.-5 p.m., Wed. and Thurs. until 8 p.m. Mar. 5-30: "Profil de la vie," photographs by Montréal artist Denyse Gerin-Lajoie. Reception Mar. 5, 5:30-7:30 p.m.

GALLERY NAGA (267-9060), 67 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Mar. 9: recent paintings by Irene Valincius, works on paper and on canvas by David Palmer and Cheryl Warrick, and a site-specific installation by the artist group Cerise.

GUILD OF BOSTON ARTISTS (536-7660), 162 Newbury St., Boston. Tues.-Sat. 10 a.m.-5 p.m. Through Mar. 2: All Members Winter Exhibition, featuring paintings, sculpture, and graphics. Mar. 5-30: ongoing members exhibition; "Postcards from Ogunquit: Charles H. Woodbury, NA (1864-1940)." Reception Mar. 5, 5-7 p.m.

HALEY & STEELE (536-6339), 91 Newbury St., Boston. Mon.-Fri. 10 a.m.-6 p.m., Sat. 10 a.m.-5 p.m. Prints with historical, sporting, marine, architectural, and botanical themes.

IGUANA GALLERY (247-0211), 246 Newbury St., Boston. Tues.-Sat. 11 a.m.-5 p.m. Primitive art from Third World countries, including Haitian paintings, Cuna Indian Mola cloth, paintings, weavings, and sculpture.

NEWMAN GALLERY (262-9083), 205 Newbury St., Boston. Mon.-Fri 10 a.m.-6 p.m., Sat. 11 a.m.-5 p.m., Sun. noon-5 p.m. Original oil paintings by French and American Impressionists, including Pissaro, Bittar, and Alt, and sculpture by Pierre Auguste Renoir.

NIELSEN GALLERY (266-4835), 179 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Mar. 2: "Survey of Work," by Porfirio DiDonna.

NOSTALGIA FACTORY (236-8754), 324 Newbury St., Boston. Mon.-Sat. 11 a.m.-7 p.m., Sun. noon-6 p.m. Original old advertising, with special rotating exhibits. Through Mar. 30: "Snap Judgments," original old advertising and period images with a photographic theme.

PUCKER SAFRAI GALLERY (267-9473), 171 Newbury St., Boston. Mon.-Sat. 10 a.m.-5:30 p.m. Through Mar. 6: "Group Show: Matsuzaki, Aronson, Abrahami, and Hessing."

RANDALL BECK GALLERY (266-2475), 225 Newbury St., Boston. Mon.-Sat. 10 a.m.-6 p.m. Through Mar. 30: new works by Deborah Cornell.

SOCIETY OF ARTS AND CRAFTS (266-1810), 175 Newbury St., Boston. Mon.-Fri. 10 a.m.-5:30 p.m., Sat. until 5 p.m. Through Mar. 23: raku vessels by Rick Hirsch, and studio furniture by Polly Cassel. Through Apr. 26: "The Fabric of Life: Contemporary American Works in Fiber."

VOSE GALLERIES (536-6176), 238 Newbury St., Boston. Mon.-Fri. 8 a.m.-5:30 p.m., Sat. 9 a.m.-4 p.m. Through Apr. 30: "Earth, Sky, and Sea," paintings, etchings, and drawings by Charles H. Woodbury.

ZOE GALLERY (536-6800), 207 Newbury St., Boston. Tues.-Sat. 10 a.m.-6 p.m., Sun. noon-5 p.m. Through Mar. 2: "Luxury Love Tour," new works by Emmett McDermott.

SOUTH END

BOSTON CENTER FOR THE ARTS.

— Mills Gallery (426-8835), 549 Tremont St., Boston. Tues.-Sat. noon-4 p.m. Thurs., until 7 p.m. Through Mar. 30: 1990 NEFA/NEA Regional Fellowship Recipients Exhibit.

GENOVESE GALLERY (426-9738), 535 Albany St., Boston. Mon.-Sat. 10 a.m.-5:30 p.m. Through Mar. 6: a group show of print suites, featuring works by more than 20 artists.

SOUTH STREET

AKIN GALLERY (426-2726), 207 South St., Boston. Tues.-Sat. 11 a.m.-6 p.m. Through Mar. 23: new paintings of Industrial Boston and the Southwest by Lynda Ray.

BROMFIELD GALLERY (451-3605), 107 South St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Mar. 2: "The Brooklyn Bridge Paintings," new works by painter Tom Hall; and a juried exhibition by members of the New England Sculptors Association. Mar. 5-30: recent paintings on paper and linen-covered wood panes by Robert Baart.

CECIL'S RESTAURANT (542-5108), 129 South St., Boston. Mon.-Thurs. 7 a.m.-9:30 p.m., Fri. until 11 p.m. Through Mar. 16: photographs by Joseph Phillipe Bevillard.

HARCUS GALLERY (262-4445), 210 South St., Boston. Tues.-Sat. 9:30 a.m.-5:30 p.m. Through Mar. 16: "Abstract Art of the Sixties."

HOWARD YEZERSKI GALLERY (426-8085), 186 South St., Boston. Tues.-Fri. 10 a.m.-5:30 p.m. Through Mar. 15: "Lee Friedlander: Photographs," focusing on the artist's work from the '60s through the '80s.

MARIO DIACONO GALLERY (437-7706), 207 South St., Boston. Tues.-Sat. noon-5 p.m. Through Mar. 23: large acrylic-on-wood paintings by Moira Dryer.

NICOLE C. GALLERY (695-9088), 745 Atlantic Ave., Boston. Tues.-Fri. 10 a.m.-5 p.m., Sat., 11-4 p.m. Through Mar. 28: "Going Vertical," new ceramic sculpture by Frank Ozereko.

ROBERT KLEIN GALLERY (482-8188), 207 South St., Boston. Tues.-Fri. 10 a.m.-5:30 p.m., Sat. noon-5 p.m. Mar. 2-Apr. 20: "Jock Sturges: Standing on Water."

DOWNTOWN

A.K.A. SKYLIGHT GALLERY (720-2855), 43 Charles St., Boston. Wed.-Sat. 11 a.m.-5 p.m. Through Mar. 8: new pastels by Anthony Nordoff.

ARTISTS FOUNDATION AT CITYPLACE (227-2787), State Transportation Bldg., 10 Park Plaza, Boston.

— Gallery at CityPlace. Tues.-Fri. noon-6 p.m., Sat. noon- 5 p.m. Mar. 7-Apr. 6: "Intimate Perspectives," a multi-media exhibition with works by 65 Massachusetts women artists. Presented in collaboration with the Women's Caucus for the Arts.

BLACK GOOSE RESTAURANT (720-4500), 21 Beacon St., Boston. Mon.-Wed. 11:30 a.m.-10 p.m., Thurs.-Sat. 11:30 a.m.-11 p.m. Through Mar. 17: "Expressions," photographs by Molly Lynch.

DIFFERENT ANGLE GALLERY AT ALCHEMIE (482-3343), 286 Congress St., Boston. Wed.-Sat. 12:30-5:30. Through Mar. 9: paintings by Anat Begir; photographs by Liz Horan.

THE GALLERY LTD. (227-8800), 99 Charles St., Boston. Tues.-Fri. 10 a.m-6 p.m., Sat. and Sun. until 6 p.m. Early Impressionistic through modern fantasy art, featuring works by Frank Frazetta.

KINGSTON GALLERY (423-4113), 129 Kingston St., Boston. Wed.-Sun. noon-6 p.m. Through Mar. 30: new works made with found objects by Joseph F. Marshall.

MOBIUS (542-7416), 354 Congress St., Boston. Wed.-Sat., noon-5 p.m. Through Mar. 2: "Vespers," an installation by Mary Tsiongas. Through Mar. 9: "Alchemical Residue," an installation by Frank Vasello.

NEWORLD BANK (482-2600), Corporate Gallery, 55 Summer St., Main Banking Floor, Boston. Mon.-Thurs. 8:30 a.m.-5 p.m., Fri. until 5:30 p.m. Through Mar. 29: "Water of Life," works by New England artists Conley Harris, Alejandro Eluchans, Karen Moss, and Cheryl Wilcox.

STATE TRANSPORTATION BUILDING, 10 Park Plaza, Boston. The Atrium, on the second fl., is open Mon.-Fri. 9 a.m.-6 p.m., Sat. and Sun. noon-4 p.m. Through Mar. 3: 41st Annual *Boston Globe* Scholastic Art Awards exhibit.

29 NEWBURY (267-4825), 29 Newbury St., Boston. Sun.-Sat. 11 a.m.-1 a.m. Through Mar. 10: "Photo Abstractions," works by Patricia Rubinelli.

ALLSTON/BRIGHTON

PRIMAL PLUNGE BOOKSTORE BUILDING, 107 Brighton Ave., Allston.

— Naked Eye Gallery (738-7574), 107 Brighton Ave., Allston. Sat., Sun., 1-6 p.m. Mar. 3-Mar. 17: "Kids Art," drawings and paintings by children. Reception Mar. 3, 2-4 p.m.

— 88 Room (442-8736), 107 Brighton Ave., Allston. Thurs., Fri. 3-8 p.m., Sat. noon-6 p.m. Through Mar. 30: "Domestic Mapping," an installation by Karin Lanzoni.

CAMBRIDGE/ SOMERVILLE/ WATERTOWN

BRICKBOTTOM ARTISTS BUILDING (776-3410), 1 Fitchburg St., Somerville. Wed.-Sat. noon-5 p.m. Through Mar. 2: "32: An Exhibition of 32 Recent Grant Winners in the Visual Arts." Mar. 6-30: "Branches: Five Artists Working with Wood," works by Phyllis Ewen, Edith Read, Marion Schouten, Jessica Straus, and Marilu Swett.

CAMBRIDGE ART ASSOCIATION (876-0246), Cambridge.

— Lowell Street Gallery, 25R Lowell St. Tues.-Sat. 11 a.m.-5 p.m. Through Mar. 1: "Once Is Not Enough," works made from previously used materials. Mar. 5-28: "An Artist's Perception of His Homeland, Armenia," paintings and graphics by Haghtan Shahoumian.

— University Place Gallery, 124 Mt. Auburn St. Mon.-Fri. 8 a.m.-6 p.m., Sat. 9 a.m.-1 p.m. Mar. 4-27: "Vassar Show," featuring work by students and alumni of Vassar College. Reception Mar. 3, 3-5 p.m. (admission $20 to benefit the Scholarship Fund).

CAMBRIDGE CENTER FOR ADULT EDUCATION (547-6789), 42 Brattle St., Cambridge. Mon.-Thurs. 9 a.m.-9 p.m., Fri. until 7 p.m., Sat. until 2 p.m. Mar. 4-16: "Looking at the River," a student exhibit of landscape and nature photographs.

CAMBRIDGE MULTICULTURAL ARTS CENTER (577-1400), 41 Second St., Cambridge. Mon.-Fri. 11 a.m.-4 p.m. Through Mar. 23: "Spirits in Haiti: Art in Life," folk art scenes and wrought iron works.

CHARLES RIVER STUDIO-WORKSHOP GALLERY (923-4520), 103 Morse St., Watertown. Mon.-Fri. 10 a.m.-5 p.m. Mar. 3-24: Roseland Artists Show. Mar. 3, 2-5 p.m.

GREEK INSTITUTE (547-4770), 1038 Mass Ave, Cambridge. Tues.-Fri. noon-5 p.m. Mar. 2-Apr. 7: "Arvanites," a multi-media exhibit of works by Greek-American artist. Reception Mar. 3, 3-5:30 p.m.

SACRAMENTO STREET GALLERY (776-2340), 20 Sacramento St., Cambridge. Mon.-Fri. 10 a.m.-6 p.m., Sat. 1-4 p.m. Mar. 7-31: "Dignity in Decay," color photographs by John Gordy taken at sites of industrial waste and dsintegration.

BROOKLINE/NEWTON

CHAPEL GALLERY (332-7782), Second Church, 60 Highland St., West Newton. Thurs.-Sun. 1-4 p.m. Through Mar. 3: a mixed-media show by six Boston-area artists. Mar. 7-Apr. 7: "Pathways," paintings of Mexico by Jack Clift.

ELYSIAN GALLERY (508-250-8083), 17 Central Square, Chelmsford. Tues.-Sat. noon-5 p.m. Through Mar. 15: "Lifescapes," watercolor and oil paintings by Lynn Loscutoff.

FRAME GALLERY (232-2070), 300 (rear) Harvard St., Brookline. Tues.-Sat. 10-6 p.m. Mar. 2-21: portraits by painter Warren Prosperi.

FRAME STUDIO (244-3666), 1178 Walnut St., Newton Highlands. Tues.-Thurs. 10 a.m.-6 p.m., Fri. and Sat. until 5 p.m. Through Mar. 30: "Seasons of Change," paintings and drawings by Barbara B. Beinhocker.

LEVENTHAL-SIDMAN JEWISH COMMUNITY CENTER (965-7410, ext.168), 333 Nahanton St., Newton Centre.

— Starr Gallery, Mon.-Thurs. 10 a.m.-4 p.m., additional hours Tues., Wed. 6-9 p.m., Fri. 10 a.m.-2 p.m. Through Apr. 14: "Personal Myth/Historical Memory," a group exhibition by Jewish artists interpreting their cultural, religious, or historical memories.

STEVE'S ICE CREAM (232-9103), 300 Harvard St., Brookline. Daily noon-11 p.m. Through Mar. 31: Brookline High School Advanced Students/Painting and Drawing.

SUBURBS: NORTH

CAMBODIAN MUTUAL ASSISTANCE ASSOCIATION (508-454-4286), 125 Perry St., Lowell. Mon.-Fri. 1-5 p.m. Through Apr. 10: "Artifacts of Cambodia," featuring original paintings, *krama* carvings, and other items (interpreted in both Kmer and English).

DUXBURY FREE LIBRARY (934-2721), Helen Bumpus Gallery, St. George St., Duxbury. Tues., Thurs.-Sat. 10 a.m.-5 p.m. Through Mar. 11: paintings and drawings by Arthur J. Garrone.

GOODWIN GALLERY (508-768-7622), Walker Creek Handmade Furniture, 57 Eastern Ave., Essex. Tues.-Sat. 11 a.m.-5 p.m., Sun. 1-5 p.m. Through Mar. 10, "Inscapes," a mixed-media group exhibition featuring works dealing with "inward realities."

WATER STREET ART GALLERY, 166 Water St., Newburyport. Tues.-Sun. noon-5 p.m. Paintings, sculpture, and drawings. Call (508) 462-4976 for information.

SUBURBS: SOUTH

SOUTH SHORE ART CENTER (383-9548), 119 Ripley Rd., Cohasset. Mon.-Fri. 10 a.m.-4 p.m. Through Mar. 2: 1991 New England Photography Exhibition. Mar. 7-Apr. 6: 1991 New England Juried Exhibition.

SUBURBS: WEST

ARTISTS AND COMPANY (235-3398), 564 Washington St., Wellesley. Mon.-Sat. 10 a.m.-5:30 p.m. Contemporary and wearable art.

CONCORD ART ASSOCIATION (508-369-2578), 37 Lexington Rd., Concord. Tues.-Sat. 11 a.m.-4:30 p.m., Sun. 2-4:30 p.m. Mar. 3-17: Members Juried Exhibition II for Crafts, Graphics & Photography. Reception Mar. 3, 4-6 p.m.

DEPOT SQUARE ARTISTS (508-863-1597), 1837 Mass Ave, Lexington. Tues.-Sat. 10 a.m.-5 p.m. Through Mar. 2: "Marks and Strokes," works on paper by Gracia Dayton, and ceramics by Arylayne Peterson. Mar. 5-30: "Four Artists. Four Viewpoints. Four Techniques," featuring works by Sara Feldman, Richard A. Hansen, Penelope Hart, and Dora Hsiung.

GALLERY ON THE GREEN (861-6044), 1837 Mass Ave, Lexington. Tues.-Sat. 10 a.m.-5 p.m. Through Mar. 9: "Lissa Hunter: New Works," collages of handmade paper and coiled, decorated baskets.

NATURE COMPANY, CONCORD (508-369-2000), Wrubel Gallery, 15 Monument St., Concord. Mon.-Fri. 10 a.m.-6 p.m., Sat., 9:30 a.m.-6 p.m. Sun. noon-6 p.m. Through Mar. 3: contemporary American landscape photographs by Galen Rowell, Jim Wallace, and John Wawrzonek.

CENTRAL/ WESTERN MASS.

COLLECTOR'S GALLERY (508-753-1619), 142 Highland St., Worcester. Tues.-Fri. 10 a.m.-5:30 p.m., Sat. until 5 p.m. an exhibition of Israeli art, featuring paintings by David Schneuer.

NORTHAMPTON CENTER FOR THE ARTS (413-584-7327), 17 New South St., Northampton. Through Mar. 10: "Monotypes," recent works by Joyce Miller; "Places — Real and Imagined," ceramic sculpture by Mariana M. Rilleau.

MUSEUMS

ART COMPLEX MUSEUM (934-6634), 189 Alden St., Duxbury. Wed.-Sun. 1-4 p.m. Free. Through Mar. 17: "Perspectives," real and imagined architectural landscapes by Maine painter Joel Babb.

BOSTON PUBLIC LIBRARY (536-5400), Copley Sq., Boston. Call specified extensions for gallery hours. Art and architecture tours given on **Mon.** at 2:30 p.m., on **Tues. and Wed.** at 6:30 p.m., and on **Thurs. and Sat.** at 11 a.m. Through Mar. 31 in the Great Hall: "South African Mail: Messages from Inside," 400 small-scale works by more than 200 South African women of all races (ext. 336). Through Apr. 2 in the Wiggin Gallery: "Hiram Merrill: Memories of a Wood Engraver." (ext. 280). Through Mar. 31 in the Wiggin Gallery balcony: "The Berlin Wall," from the library's *Boston Herald-Traveler* photograph collection (ext. 280). Through Mar. 31 in the Research Library: "Between Man and Angels," photographs from the recently acquired J.O. Brew collection (ext. 280). Through Mar. 31 in the Rare Books and Manuscripts Department: "The Civil War: People and Places" (ext. 425). Through Mar. 31 in the Koussevitsky Room and the South Gallery: "Marching to the Music of the Union and the Confederacy" (ext. 285). Through Mar. 31 on the Concourse: "Face to Face with Switzerland."

BOSTON TEA PARTY SHIP AND MUSEUM (338-1773), Congress Street Bridge, Boston. Daily 9 a.m.-5 p.m. Admission $5, $3 for children five to 12, free for children under five. Replica of the

Beaver, one of three ships involved in the famous uprising, and a period museum. Complimentary tea.

CAHOON MUSEUM OF AMERICAN ART (508-428-7581), 4676 Falmouth Rd., Cotuit. Wed.-Sat. 10 a.m.-4 p.m., Sun. 1-4 p.m. Free. Period furnishings and decorative arts from pre-Revolutionary times to the present. Features works by American artists, including marine paintings by James E. Buttersworth and other luminists, impressionist paintings by Dwight W. Tyron and John J. Enneking, and works by "contemporary primitive" artists Ralph and Martha Cahoon.

CANTERBURY SHAKER VILLAGE (603-783-9511), 288 Shaker Rd., Canterbury. Mon.-Sat. 10 a.m.-5 p.m. Admission $6.75, $3.50 for children six to 12, free for children under six. Five historic buildings, craft demonstrations, and exhibits.

CAPE ANN HISTORICAL ASSOCIATION (508-283-0455), 27 Pleasant St., Gloucester. Tues.-Sat. 10 a.m.-5 p.m. Admission $3, $1.50 for students and seniors, free for children. American decorative arts and furnishings, a period house built in 1804, and paintings and drawings by Fitz Hugh Lane.

CAPE MUSEUM OF FINE ARTS (508-385-4477), Rte. 6A, Dennis. Tues-Sat. 10 a.m.-5 p.m. Free. Through Mar. 2: "Experience the New," an exhibition of works acquired during 1990.

CARDINAL SPELLMAN PHILATELIC MUSEUM (894-6735), 235 Wellesley St., Weston. Tues.-Thurs. 10 a.m.-4 p.m., Sun. 1-5 p.m. Free. Exhibitions of American and foreign stamps, antique post-office games, and other postal memorabilia.

CHARLES RIVER MUSEUM OF INDUSTRY (893-5410), 154 Moody St., Waltham. Thurs. and Sat. 10 a.m.-5 p.m. Admission $2.50, $1.50 for children and seniors. A look at New England's role in the Industrial Revolution. Includes exhibits on 19th-century water- and steam-powered mills, the Waltham Company and the first mass-produced time pieces with interchangeable parts, the automobile industry in Waltham up to World War I, and the arrival of the modern electronics industry in New England. Highlights include an 1898 seven-seater Orient bicycle, a 1908 Stanley Steamer, and a steam-powered fire engine used in the Great Boston Fire of 1872.

CHESTERWOOD (413-298-3579), Rte. 183, Stockbridge. Daily 10 a.m.-5 p.m. Admission $1. Summer estate of Daniel Chester French, sculptor of the Lincoln Memorial.

CHILDREN'S MUSEUM (426-8855), Museum Wharf, 300 Congress St., Boston. Tues.-Sun. 10 a.m.-5 p.m., Fri. until 9 p.m. Admission $6; $5 for children over two and seniors; $2 for one-year-olds; $1 for all on Fri. after 5 p.m. Free parent-child activities include "Come Sing and Dance" at 11 a.m. on **Wed.** and **Fri.** and "Explore and Discover Together" at 2 p.m. on **Wed.** The museum includes a Japanese house, a comic-strip-making station, and art by local children reflecting their ideas on the future. "Ahead to the Past" features a depiction of a Jewish family in 1930s Boston. "My Mommy Drives a Wheelchair: A Portrait of the Family" and "What If You Couldn't . . . ?" help children and others gain a better understanding of disabilities and people with special needs."The Kids Bridge" is an exhibit exploring issues of cultural and racial diversity. "Toothbrushes from Around the World" features toothbrushes and pastes from 20 countries. "Waves and Vibrations" allows visitors to create patterns and waves in water and other materials. The *kyo no machiya* is a nearly 100-year-old townhouse and silk-weaving shop from Boston's sister city, Kyoto, Japan. A new exhibit features Hopi Indian Kachina dolls, ceremonial drums, and pottery. Through Apr. 30: "The Giant's Desktop" displays desktop items that are 12 times life size. Through June 9 in the RECYCLE Gallery of Industrial Art: sculptures by Thomas Devaney.

CHILDREN'S MUSEUM IN DARTMOUTH (508-993-3361), 276 Gulf Rd., South Dartmouth. Tues.-Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Admission $3.75, $12 per family. Features an exhibition of over 50 teddy bears from the Dorothy Preston Collection.

CLARA BARTON BIRTHPLACE MUSEUM (508-987-5375), 68 Clara Barton Rd., North Oxford. Tues.-Sun. 11 a.m.-5 p.m. Admission $2.50, $1 for children under 16, free for those under 5. The museum honors the achievements of Barton, founder of the American Red Cross.

CLARK ART INSTITUTE (413-458-9545), 225 South St., Williamstown. Tues.-Sun. 10 a.m.-5 p.m. Free. Mar. 2-June 9: recent acquisitions.

COMPUTER MUSEUM (423-6758), 300 Congress St., Boston. Tues.-Sun. 10 a.m.-5 p.m. Admission $6, $5 for students and seniors, free for children under five, half-price for all Sat. 10 a.m.-noon. Tours on **Sat. and Sun.** at 1:30 and 3 p.m. Robot shows and computer-animated films presented daily. Ongoing exhibits include "Design a Deck," an interactive exhibit for would-be architects; "Smart Machines," a historic and modern overview of robots and artificial intelligence; "Four Computer Classics," vintage computers, including the UNIVAC I, PDP-8, Cray 1, and IBM PC; "The Computer and the Image" features the latest in computer graphics and design. Interactive exhibits allow visitors to create computer animation, simulate plane flight, and design a car. "The Walk-Through Computer" is a giant, interactive, two-story working model of a computer 50 times its actual size. Through May 15: "Science in Depth: From Mars to Molecules," an exhibition of 3-D images created from scientific data.

CURRIER GALLERY OF ART (603-669-6144), 192 Orange St., Manchester, NH. Tues.-Sat. 10 a.m.-4 p.m., Thurs. until 10 p.m., Sun. 2-5 p.m. Free. Includes American and European paintings; sculpture from the 13th through the 20th centuries; and American furniture, glass, textiles, and decorative arts from the 17th through 20th centuries. Through Apr. 29: "Corot to Monet: The Rise of Landscape Painting in France" features 100 paintings and 10 works on paper by Corot, Millet, Rousseau, Pissaro, Renoir, and others.

— The Currier offers guided tours at the nearby Zimmerman House, a 1950 Usonian house designed by Frank Lloyd Wright. Viewing times are between 10:30 a.m. and 2:30 p.m. **Thurs.-Sat.** and between 2 and 3:30 p.m. on **Sun.** All tours depart by bus from the Currier Gallery of Art. Reservations are required. Call (800) 382-8080 or the Currier box office for tickets.

CUSTOM HOUSE MARITIME MUSEUM (508-462-8681), 25 Water St., Newburyport. Mon.-Sat. 10 a.m.-4 p.m., Sun. 1-4 p.m. Admission $2, $1 for children five to 12. The museum is housed in a Greek Revival building designed by Robert Mills.

DANFORTH MUSEUM OF ART (508-620-0050), 123 Union Ave., Framingham. Wed.-Fri. noon-4:30 p.m., Sat. and Sun. 1-4:30 p.m. Admission $3, $2 for students and seniors, free for children. Free docent tours begin at 1:30 p.m. on **Wed.** Ongoing exhibits include "Masks: Making Faces," ancient and ethnic masks and contemporary works; "Animals in Art," a children's exhibit depicting animals and featuring works from the museum's collection of Western, African, and Oriental pieces; "For the Armchair Traveler: Three Centuries of British Works on Paper," including etchings, engravings, and lithographs. Through Mar. 24: "Three New England Painters: Homer, Pooke, and Woodward," paintings by early-20th-century artists.

DeCORDOVA MUSEUM (259-8355), Sandy Pond Rd., Lincoln. Tues.-Fri. 10 a.m.-5 p.m., Sat. and Sun., noon-5 p.m. Guided tour begins at 2 p.m. on **Sat. and Sun.** Admission $4, $3 for students and seniors, free for members. Contemporary American art with an emphasis on New England artists. Through Apr. 7: "Playing Around: Toys by Artists," more than 200 one-of-a-kind and limited edition toys created by 50 contemporary artists and craftspeople from the Northeast; "Embracing the Personal: Drawings by Roger Kizik"; and a small exhibit of recent acquisitions. **Sun.:** at 3 p.m., Howard Kamentsky, whose wind-up toys and banks are featured in "Playing Around," demonstrates his inventions and discusses his work.

—The Sculpture Park is open daily 8 a.m.-10 p.m. Free. Features works by Mark di Suvero, Patrick Dougherty, Mags Harries, Alexander Liberman, and George Rickey.

DISCOVERY MUSEUMS (508-264-4200), 177 Main St., Acton.

Admission to one museum $5, $8 admission to both museums.

— Children's Discovery Museum. Tues., Thurs., Fri. 1-4:30 p.m.; Wed., Sat., Sun., 9 a.m.-4:30 p.m. Nine hands-on "discovery rooms" are located in the three-story, 100-year-old Victorian House. Features interactive displays, including dinosaur exhibits; a floor-to-ceiling "bubble hoop" and other water exhibits; a room filled with explorations of the insides of ordinary things; a Safari Room; a Beach Space; and an exhibit exploring sticky objects.

— Science Discovery Museum. Tues., Thurs., Fri. 1-4:30 p.m.; Wed. until 6 p.m.; Sat. and Sun. 9 a.m.-4:30 p.m. Focuses on experimental activities, including testing rocks and minerals, studying weather, exercises in the Inventor's Workshop, and testing of physical phenomena in the Science Circus. Also includes a "Light and Color Room," a giant "Mist Tornado," and more. "Whisper Dishes" is an outdoor exhibit featuring two large parabolic radar dishes which bounce sound from one dish to another located 100 feet away.

DUXBURY FREE LIBRARY (934-2721), Helen Bumpus Gallery, St. George St., Duxbury. Tues., Thurs.-Sat. 10 a.m.-5 p.m. Through Mar. 11: paintings and drawings by Arthur J. Garrone.

ERIK H. & JOAN M. ERIKSON CENTER (491-3172), 1531 Cambridge St., Cambridge. Mon.-Fri. 9 a.m.-noon, 2-5 p.m. Free. Mar. 3-30: etchings and raku-fired sculptured heads by Myrna Balk Nathan, and prints and watercolors of landscapes and flower forms by Ruth Ginsberg-Place.

ESSEX INSTITUTE, Salem.

— Essex Institute Museum and Neighborhood (508-744-3390), 132 Essex St., Salem. Tues.-Sat. 9 a.m.-5 p.m., Thurs. until 9 p.m., Sun. 1-5 p.m. Admission $5, $4.50 for seniors, $2.50 for children six to 16. Gardens, historic houses dating back to 1684, and a research library. Museum features silver, glass and ceramics, portraits and landscape paintings, and dolls and toys. Through Mar. 24: "Life and Work in the Tanneries: Paintings by Joseph Pechinsky." Also includes the Gardner-Pingree House, a restored 1804 Federal townhouse designed by Samuel McIntire (open Tues.-Sun. 1-5 p.m. only). **Wed.:** at 2:30 p.m., the first of three free lectures in the series "The Decorative Use of Herbs."

— Ropes Mansion and Garden (508) 744-2231, 318 Essex St. Tues.-Sat. 10 a.m.-4 p.m., Sun. 1-4:30 p.m. Admission $5, $4.50 for seniors, $2.50 for children six to 16.

FITCHBURG ART MUSEUM (508-345-4207), 185 Elm St., Fitchburg. Tues.-Sat. 10 a.m.-4:30 p.m., Sun. 1-5 p.m. Admission $2, free for students. Through Mar. 31: "Stitches in Time: Antique, Traditional, and Contemporary New England Quilts," organized with the New England Quilt Museum; "Carl Pickhardt: A Retrospective View (60 Years)," paintings, prints, and drawings; and "John Woolf: Urban Landscape," platinum/palladium prints by the Boston photographer. Through Mar. 31 in the Connector Gallery: "Transformation of Tradition: Contemporary Asian American Art."

FRANKLIN PARK ZOO (442-0991), Jamaica Plain. Daily 9:30 a.m.-4 p.m (last entry 3:30 p.m.). Admission $5; $2.50 for children five to 17, students, and seniors; free for children under five. Includes the African Tropical Forest, North America's largest open-space tropical forest zoo exhibit, which includes 50 kinds of animals; Children's Zoo, featuring New England farm animals; and Hooves & Horns, featuring zebras, mouflon, addax, wildebeest, and sika deer. Through Apr. 21 in the African Tropical Forest: "The Ituri . . . Africa's Imperiled Rainforest," a traveling exhibit of photographs and text by Ric MacDowell, depicting the wildlife and culture of the Ituri rainforest in Zaire, Africa.

FREDERICK LAW OLMSTED NATIONAL HISTORIC SITE (566-1689), 99 Warren St., Brookline. Fri.-Sun. 10 a.m.-4:30 p.m. Free. Guided tours through the home, office, and grounds of landscape architect Olmsted.

FRENCH LIBRARY (266-4351), 53 Marlborough St., Boston. Tues. -Sat. 10 a.m.-5 p.m., Wed. and Thurs. until 8 p.m. Mar. 5-30: "Profil de la vie," photographs by Montréal artist Denyse Gerin-Lajoie. Reception Mar. 5, 5:30-7:30 p.m.

FULLER MUSEUM OF ART (508-588-6000), 455 Oak St., Brockton. Wed.-Sun. noon-5 p.m. Admission $2, $1 for students, seniors, and children. Free for all on Sat. The museum is devoted primarily to 19th- and 20th-century American art, with collections of contemporary crafts. "New England Around Us" is an exhibit examining the environment's impact on artists. Through Apr. 7: "Wahconah Reconstruction," a new cycle of interdisciplinary works by Dana Salisbury describing a walk along Wahconah Falls.

HAMMOND CASTLE (508-283-2080), 80 Hesperus Ave., Gloucester. Daily 9 a.m.-5 p.m. Admission $3.50, $3 for seniors, $2 for children six to 12. Re-creation of a medieval castle housing an 8200-pipe organ and art from the Roman, medieval, and Renaissance periods.

HIGGINS ARMORY MUSEUM (508-853-6015), 100 Barber Ave., Worcester. Tues.-Sat. 10 a.m.-4 p.m., Sat. and Sun. noon-4 p.m. Admission $4.25, $3.50 for seniors, $3.25 for children. Through Mar. 3: "The Mailmen: Knights and Their World on Postage Stamps."

INSTITUTE OF CONTEMPORARY ART (266-5152), 955 Boylston St., Boston. Wed.-Sun. 11 a.m. -5 p.m., Thurs.-Sat. until 8 p.m. Admission $4, $3 for students, $1.50 for seniors and children under 16. Free to the public after 5 p.m. on Thurs. Through Mar. 17: "Currents," an international exhibit of works by emerging artists and recent unseen work by established artists. Artists include Nayland Blake, Gary Hill, Spring Hurlbut, Jac Leirner, Thomas Stuth, Carrie Mae Weems, and John Miller. The exhibit also includes videos screened daily. Also through Mar. 17: "Gerhard Rickter: 18. Oktober 1977," featuring 15 figurative paintings by German contemporary artist Gerhard Richter.

ISABELLA STEWART GARDNER MUSEUM (566-1401), 280 the Fenway, Boston. Tues. noon-6:30 p.m., Wed.-Sun. noon-5 p.m. Admission $6, $3 for students and seniors, free for children, free for all on Wed. A tour is offered **Thurs.** at 2:30 p.m. (free with museum admission). The museum, built in the style of a 15th-century Venetian palace, houses nearly 2000 objects collected by Isabella Stewart Gardner (1840-1924), with emphasis on Italian Renaissance and 17th-Century Dutch works. Among the highlights are portraits by Manet, Degas, Sargent, and Whistler; Italian Renaissance paintings by Botticelli, Raphael, and Titian; and the first canvas by Matisse to be included in a museum collection.

JOHN F. KENNEDY NATIONAL HISTORIC SITE (566-7937), 83 Beals St., Brookline. Daily 10 a.m.-4:30 p.m. Admission $1, free for children. Kennedy's birthplace. JFK photographs, audio-visual presentations, and memorabilia.

LAUGHING BROOK EDUCATION CENTER AND WILDLIFE SANCTUARY (413-566-8034), Massachusetts Audubon Society, 789 Main St., Hampden. Tues.-Sun. 10 a.m.-5 p.m. Admission $4, $2.50 for seniors and children, free for Mass. Audubon members. Features four miles of trails and the former home of author Thornton W. Burgess. "Northeastern Habitat Exhibit" allows visitors to observe deer, coyotes, foxes, owls, and other animals.

LOWELL NATIONAL PARK AND HERITAGE STATE PARK (508-459-1000). The visitor center is located at 246 Market St. and is open daily, 8:30 a.m.-5 p.m. Call for information on tours and exhibits.

MILTON ART MUSEUM (696-1145), 44 Edge Hill Rd., Milton. Tues.-Fri. 10 a.m.-2 p.m., Wed. also 6-9 p.m. Admission $3, $2 for seniors, free for students. The permanent collection includes a holography exhibit and American, European, and Far Eastern art.

MUSEUM OF AFRO-AMERICAN HISTORY (742-1854), 46 Joy St., Boston. Mon.-Fri. 10 a.m.-4 p.m. The museum offers exhibits and tours in the African Meeting House, the oldest extant black church in the U.S. Call for reservations. Through Mar. 31: "The Eye of Hamilton Smith," works by the 19th-century photographer. Call for information on special programs presented in celebration of Black History Month.

MUSEUM OF AMERICAN TEXTILE HISTORY (508-686-0191), 800 Mass Ave, North Andover. Tues.-Fri. 9 a.m.-5 p.m., Sat.-Sun., 1-5 p.m. Admission $3, $2 children and seniors. Ongoing exhibits include "Celebration and Remembrance: Commemorative Textiles in America, 1790-1990." Through Mar. 27: "A Century of Opulent Textiles: The Schumacher Collection."

MUSEUM OF FINE ARTS (267-9300), 465 Huntington Ave., Boston. Tues.-Sun. 10 a.m.-5 p.m., Wed. until 10 p.m.; West Wing open Thurs. and Fri. until 10 p.m. Admission $6, $5 when the West Wing only is open, $5 for seniors and students, $3 for children 6 to 17, free for children under 6, free for all on Wed. 4-6 p.m. Introductory walks through all collections begin **Tues.-Fri.** at 10:30 a.m. and 2 p.m. and **Sat.** at 11 a.m. and 1:30 p.m.; "Painting and Decorative Arts Walks" begin **Tues.-Fri.** at 11:30 a.m.; "Asian, Egyptian, and Classical Walk" begins **Tues.-Fri.** at 1 p.m. "Tea and Music" is presented **Tues.-Fri.** from 2 to 4:30 p.m. (fee $2, with museum admission). Spanish-language tours begin at 11:30 a.m. on the first **Sat.** of the month. Call ext. 368 for information about adult group tours, ext. 310 for information about youth group tours, or ext. 302 for information about tours for disabled and visually-impaired visitors (TTY/TDD 267-9703).

— AA Gallery. Through Mar. 10: "The Age of Sail: Ship Models and Marine Arts," including models representing American and European warships dating from the late-17th to early-19th centuries, and merchant vessels of the 19th century.

— Carter and C. Brown Galleries. Through Apr. 14: "Collecting American Decorative Arts and Sculpture, 1971-1991," featuring 126 works from prehistoric to modern times.

— Foster Gallery. Through Mar. 3: "Connections: Louise Lawler," featuring photographs by the artist displayed with works chosen by her from the museum exhibition.

— Gund Gallery. Through Apr. 21: "Robert Wilson's Vision," a retrospective exhibit including drawings, paintings, and objects. The exhibition features a sound environment commissioned by West German sound artist and long-time Wilson collaborator Hans Peter Kuhn.

— Japanese Painting Galleries. Through Apr. 14: "The Paintings of Shohaku," 50 screens and hanging scrolls by the Japanese artist Soga Shohaku (1730-1781).

— Torf Gallery. Through Mar. 17: "Minor White: The Eye That Shapes," the first exhibition and publication of the extensive personal archive bequeathed to Princeton University by the artist upon his death in 1976.

— Trustman Galleries. Through Apr. 7: "The Art of Etching," including works by Goya, Degas, and Picasso.

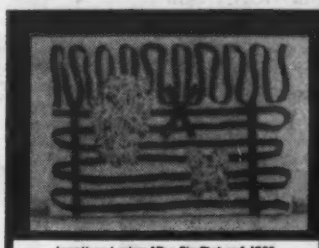
— Gallery talks are free with museum admission. **Sat.:** at noon, "Chests and Chests of Drawers, 1650-1900" is a gallery talk. **Sun.:** at 2 p.m., "Martyrs and Martyrdoms in Western Art" is a gallery talk. **Wed.:** at 6 p.m., "The Age of Sail: Ship Models and the Marine Arts" is a gallery talk. **Thurs.:** at 7 p.m., "Robert Wilson's Vision" is a gallery talk by Trevor Fairbrother.

MUSEUM OF OUR NATIONAL HERITAGE (861-6559), 33 Marrett Rd., Lexington. Mon.-Sat. 10 a.m.-5 p.m., Sun. noon-5 p.m. Admission by donation. "Let It Begin Here: Lexington and the Revolution" explains the causes and consequences of the war as seen through the eyes of New Englanders of the period. Through Mar. 17: "The Confectioner's Art," a display of over 200 creations; "A View of the Reagan Years: Political Drawings by Canada's Duncan MacPherson." Through Apr. 14: "Sleds and Sleighs," examples of children's sleds and horse-drawn sleighs, and 19th-century prints and paintings depicting winter transportation before the automobile. Through Apr. 7: "A Penny Saved," the Withington collection of mechanical banks. Through June 30: "Fraternally Yours: Selections from the Collection," featuring works with fraternal symbols. Through Sept. 8: "Smoke Signals: Cigarettes, Advertising, and the American Way of Life."**Sun.:** at 3 p.m., "Refuse All Substitutes: Brand Name Marketing Before 1920" is a lecture presented in conjunction with the "Smoke Signals" exhibit.

MUSEUM OF SCIENCE (723-2500), Science Park, Boston. Wed.-Sun. 9 a.m.-5 p.m., Fri. until 9 p.m. Admission $6, $4.50 for children four to 14 and seniors; free for members and children under four. Admission is free on Wed. after 1 p.m. Includes special-effects demonstrations (shown on Sat. and Sun.), a nine-foot-high incubator with baby chicks, the theater of electricity (with indoor thunder-and-lightning shows daily), and hands-on computer exhibits. Ongoing: "Mapping the Roof of the World," the exploration of Mt. Everest and the science of geographic mapping. "Black Achievers in Science" features the profiles of 16 black men and women. Through Mar. 3: "Kaleidoscopes: Reflections of Science and Art." Through May 5: "Bionics and Transplants: The World of Replacement Medicine." **Sun.** "Bionics and Transplants" is presented in conjunction with the "Bionics" exhibit. It runs from 1 to 4 p.m. and explores alternatives for the hearing impaired and the treatment of hearing loss; lectures begin at 2:30 p.m.

— Laser show admission $6, $4.50 for children and seniors. Current shows include "Laserock: Into the '90s," with

Continued on page 34



BETWEEN INTUITION AND REASON
SAINT CLAIR CEMIN
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Exhibition held in the Grossman Gallery
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through March 6

Jonathon Lasker "The Big Picture" 1988.
Photo Credit: Robert MacDonald

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what's NEW currents

A SURVEY OF ART OF THE MOMENT

Currents is supported by the National Endowment for the Arts.

Gerhard Richter, Gegenüberstellung (3) Confrontation (3), 1988, details

JANUARY 18 - MARCH 17

GERHARD
RICHTER
18. OKTOBER 1977

The Boston Presentation of Gerhard Richter: 18. Oktober 1977 has been supported by the Lannan Foundation.

THE INSTITUTE OF CONTEMPORARY ART
955 Boylston St. (next to the Hynes/ICA Ⓣ stop), Boston. Call 266-5152.

Continued from page 33

music by R.E.M., the Talking Heads, and Elvis Costello; "Pink Floyd — Return to the Dark Side," featuring songs from *The Dark Side of the Moon*; "Rainbow Cadenza," with multi-colored laser images that "dance" to the music of Strauss, Bach, Beethoven, and other composers; and "Led Zeppelin: In the Beginning." Call 523-6664 for times.

— Omni Theater (523-6664) admission $6, $4.50 for children and seniors. The Omni Theater is currently showing "To the Limit," the story of three world-class athletes, featuring the first endoscopic (inner body) cinematography; and "Blue Planet," featuring previously unseen footage from the space shuttle *Discovery* showing the impact humans have on the environment (shown in conjunction with the "Tropical Rainforests" exhibit). Call for times.

— Planetarium admission $6, $4.50 for children and seniors. Currently showing: "A Planet Called Home." Call for times.

MUSEUM OF THE NATIONAL CENTER FOR AFRO-AMERICAN ARTISTS (442-8614), 300 Walnut Ave., Boston. Tues.-Sun. 1-5 p.m. Admission $1.25, 50¢ for seniors and students, free for members. Photography, painting, sculpture, and graphic arts relating to African-American heritage.

MUSEUM OF TRANSPORTATION (522-6140), Larz Anderson Park, 15 Newton St., Brookline. Sat. and Sun., 10 a.m.-5 p.m. Admission $4, $2 for children, students, and seniors. Opening Mar. 6: "Future Cars of the Past," an exhibition of past cars viewed as progressive or futuristic in design and concept in their own time.

NEW BEDFORD WHALING MUSEUM (508-997-0046), 18 Johnny Cake Hill, New Bedford. Mon.-Sat. 9 a.m.-5 p.m., Sun. 1-5 p.m. Admission $3.50, $3 for seniors, $2.50 for children six to 14. A film of a whaling chase is shown **Sat. and Sun.** at 2 p.m. Whaling artifacts; an 89-foot half-scale model of a whaling ship; paintings by Asley, Bierstadt, Bradford, Gifford, and Russell. Through Mar. 31: "Les Petites Dames de Mode: Fashion Dolls by John Burbidge," an exhibit of dolls wearing clothes representative of fashions from the mid-18th to the mid-19th century.

NEW ENGLAND AQUARIUM (973-5200), Central Wharf, Boston. Daily 9 a.m.-5 p.m., Thurs. until 8 p.m., Sat. and Sun. until 6 p.m. Admission $7.50, $6.50, and $3.50. "Terrific Thursdays" offer free admission and special activities each **Thurs.** from 4 to 8 p.m. Admission is free for seniors on **Mon.** from 12:30 to 4 p.m. Features the 200,000-gallon Giant Ocean Tank, where visitors can observe coral reefs and various fish and hand-feed sharks during regularly scheduled feeding hours. Other exhibits include "Rivers of the Americas," with animals from the Amazon and Connecticut Rivers; and the ecology-oriented "Boston Harbor: The Place, the Problem, the Plan." "Secret Spaces, Darkened Places" features creatures of the tropical rainforest. Daily dolphin and sea-lion shows take place aboard the *Discovery*.

NEW ENGLAND QUILT MUSEUM (508-452-4207), 256 Market St., Lowell. Tues.-Sat. 10 a.m.-4 p.m., Sun. noon-4 p.m. Admission $2, $1 for children over 12 and seniors. Includes commissioned pieces by New England quilt artists and antique quilts.

NEW ENGLAND SCIENCE CENTER (508-791-9211), 222 Harrington Way, Worcester. Mon.-Sat. 10 a.m.-5 p.m., Sun. noon-5 p.m. Admission $4.50, $3.50 for students and seniors. Exhibitions on archeology, endangered species and other animals, and astronomy.

NORMAN ROCKWELL MUSEUM (413-298-4239), Main St., Stockbridge. Mon.-Fri. 11 a.m.-4 p.m., Sat. and Sun. 10 a.m.-5 p.m. Admission $5, $1 for children six to 16, free for children under 5. The historic 18th-century house where Rockwell lived for the last 25 years of his life. The permanent collection includes the world's largest collections of original art by Rockwell. Presented in rotating exhibits, with *The Four Freedoms* and *Home for Christmas* permanently on view.

OLD SOUTH MEETING HOUSE (482-6439), 310 Washington St., Boston. Mon.-Fri. 10 a.m.-4 p.m., Sat. and Sun. until 5 p.m. Admission $2 adults, $1.50 for students and seniors, 75¢ for children. An 18th-century Puritan meeting house with historical exhibits. Ongoing: "In Prayer and Protest: Old South Meeting House Remembers."

OLD STURBRIDGE VILLAGE (508-347-3362), Rte. 20, Sturbridge. Tues.-Sat. 10 a.m.-4 p.m. Admission $14, $6 for children six to 15, free for children under 6. Recreation of an 1830s New England town. Includes a tavern sign exhibit, J. Cheney Wells Clock Gallery, the Emerson Bixby House, and the 19th-century home of a blacksmith. In the Folk Art Gallery: "From the Roadside: Folk Landscapes and Travel Objects," featuring 19th-century landscape paintings and drawings, and artifacts of old New England.

PAUL REVERE HOUSE (523-2338), 19 North Sq., Boston. Sun., Tues.-Sat. 9:30 a.m.-4:15 p.m. Admission $2, $1.50 for students and seniors, 50¢ for children. Restored 17th-century house owned by Revere during the Revolutionary War. Next door is the Pierce/Hichborn House, a Georgian brick building built circa 1711.

PEABODY MUSEUM OF SALEM (508-745-1876), East India Sq., Salem. Mon.-Sat. 10 a.m.-5 p.m., Sun. and holidays noon-5 p.m. Admission $5, $4 for students and seniors, $2.50 for children six to 16. Tours given at 2 p.m. daily. The museum features a collection of marine paintings and drawings; galleries devoted to porcelains, lacquerware, ivory, furniture, and silver of the China Trade; "Tribal Style: Selections from the African Collection"; "Steamship Travel"; and "Tollers and Tattlers: Massachusetts Waterfowl Decoys, 1840-1940." Through June 1: "Keeping Traditions Alive: The Arts of Southeast Asia."

PLIMOTH PLANTATION (508-746-1622), Plymouth. The visitors' center remains open throughout the winter for special activities.

PORTLAND MUSEUM OF ART (207-775-6148), 7 Congress Sq., Portland, ME. Tues.- Sat. 10 a.m.-5 p.m., Thurs. until 9 p.m., Sun. noon-5 p.m. Admission $3.50, $2.50 for students and seniors, $1 for children, free Thurs. after 5 p.m. Edgar Degas's *Pagans et le pere de Degas*, an oil on canvas, is a new acquisition. Through Apr. 7: "Reflections of the Built Environment: Architectural Imagery," featuring works by James Rosenquist, Martha Diamond, Joseph Nicoletti, and others. Through Mar. 31: "Edward S. Curtis: Photogravures." Through Apr. 21: "Works by Modern American and European Masters," featuring works by Pablo Picasso, Marc Chagall, Fernand Leger, George Braque, Jean Arp, and others. Through Apr. 28: "Of Time and Place: Walker Evans and William Christenberry."

SALEM MARITIME NATIONAL HISTORIC SITE (508-745-1470), 174 Derby St., Salem. Daily 8:30 a.m.-5 p.m. Free. Features historic wharves; the 1819 U.S. Customs House where Nathaniel Hawthorne worked from 1846-1849; the 18th-century home of Elias H. Derby, the first American millionaire; and the 19th-century India Goods Store.

SOMERVILLE MUSEUM (666-9810), One Westwood Rd., Somerville. Wed. and Fri. 2-5 p.m., Thurs. 2-7 p.m., Sat. noon-5 p.m. Through Apr. 27: "Perfect in Her Place: Women at Work in Industrial America," an exhibition of photographs, illustrations, and written material documenting women's experiences in the workplace from the early 1800s to World War I.

SPRINGFIELD LIBRARY AND MUSEUMS ASSOCIATION, Springfield.

— Connecticut Valley Historical Museum (413) 723-3080, State and Chestnut Sts. Thurs.-Sun. noon-4 p.m. Free. Housed in a neo-Georgian structure built in 1927, the museum features permanent exhibits of a craftsman's gallery and four period rooms. Through Apr. 7: "Climbing Jacob's Ladder: the Rise of Black Churches in Eastern American Cities, 1740-1877," 14 panels of photographs, depicting African-American churches, their congregants, and activities.

SPORTS MUSEUM OF NEW ENGLAND (787-7678), 1175 Soldiers Field Rd., Boston. Wed.-Sun. 11 a.m.-5 p.m., Sun. noon-5 p.m. Admission $3.50, $2.50 for children over five, free for seniors. Interactive videos, large-screen TV, vintage rowing machines, video library, and displays.

USS *CONSTITUTION* MUSEUM (426-1812), Charlestown Navy Yard, Boston. Daily 10 a.m.-5 p.m. Admission $2.50, $2 for seniors, $1.50 for children six to 16. Ongoing: "Command Center," a computer-simulated voyage from Boston to Gibraltar; and "Treasures of Old Ironsides." "Old Ironsides," docked near the museum, is open for viewing daily from 9:30 a.m.-3:50 p.m. (free).

WADSWORTH ATHENEUM (203-278-2670), 600 Main St., Hartford, CT. Tues.-Sun. 11 a.m.-5 p.m. Admission $3, $1.50 for students and seniors, free for children, free for all on Thurs. and on Sat. before 1 p.m. Collections of American and European paintings and sculpture, as well as glass, silver, Wallace Nutting furniture, and Meissen porcelain. The second floor of the Morgan Building features the J. Pierpont Morgan collection of American decorative arts. Through Mar. 24: "Ian Hamilton Finlay/Matrix 112," stone sculpture and other works by the controversial and reclusive Scottish artist.

WENHAM MUSEUM (508-468-2377), 132 Main St. (Rte. 1A), Wenham. Mon.-Fri. 11 a.m.-4 p.m., Sat. 1-4 p.m., Sun. 2-5 p.m. Admission $2, $1.50 for seniors, 75¢ for children. Doll collection and 17th-century doll house with period furnishings. Through Apr. 7: "Black Dolls: 1840-1990."

WHISTLER HOUSE MUSEUM OF ART (508-452-7641), 243 Worthen St., Lowell. Tues.-Sat. 11 a.m.-4 p.m. Admission $2, free for children. The Whistler family arrived in 1834 and James spent his first three years here. The permanent collection includes etchings and lithographs by Whistler.

WORCESTER ART MUSEUM (508-799-4406), 55 Salisbury St., Worcester. Tues., Wed, Fri. 11 a.m.-4 p.m., Thurs. until 8 p.m., Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Admission $3.50, $2 for students and seniors, free for youths under 18. The museum includes an extensive collection of Asian art in its Chinese, Japanese, Indian, and Islamic galleries. Korean ceramics from the 5th and 6th centuries are on display. The American Portrait Miniature Gallery includes works by John Singleton Copley, James Peale, Robert Fulton, and Edward Savage. Through Mar. 10: "A Fragrant Branch: Floral Motifs in Asian Art," nearly 80 objects from public and private collections in New England and New York and the museum's private collection. Through Mar. 17: "In Battle's Light: Woodblock Prints of Japan's Early Modern Wars." Through June 30: "American Portrait Miniatures: Selections from a Private Collection." Through Apr. 14: "The Graphic Art of Toulouse-Lautrec," 60 works by Henri de Toulouse-Lautrec, supplemented by works by his contemporaries, including Jules Cheret, Edouard Vuillard, and Pierre Bonnard.

WORCESTER COUNTY HORTICULTURAL SOCIETY (508-869-6111), Tower Hill Botanic Garden, 30 Tower Hill Rd., Boylston. Tues.-Sat. 10 a.m.-4 p.m., Sun. 1-4 p.m. Free. Vegetable and flower gardens and a horticultural library and education center.

PHOTOGRAPHY

CECIL'S RESTAURANT (542-5108), 129 South St., Boston. Mon.-Thurs. 7 a.m.-9:30 p.m., Fri. until 11 p.m. Through Mar. 16: photographs by Joseph Phillipe Bevillard.

ECLIPSE GALLERY (247-6730), 216 Newbury St., Boston. Tues.-Sat. 9-6 p.m. Mar. 3-30: "Photographic Visions of Italy," works by Robert Allen. Reception Mar. 8, 7-9 p.m.

FITCHBURG ART MUSEUM (508-345-4207), 185 Elm St., Fitchburg. Tues.-Sat. 10 a.m.-4:30 p.m., Sun. 1-5 p.m. Admission $2, free for students. Through Mar. 31: "John Woolf: Urban Landscape," platinum/palladium prints by the Boston photographer.

FRENCH LIBRARY (266-4351), 53 Marlborough St., Boston. Tues. -Sat. 10 a.m.-5 p.m., Wed. and Thurs. until 8 p.m. Mar. 5-30: "Profil de la vie," photographs by Montréal artist Denyse Gerin-Lajoie. Reception Mar. 5, 5:30-7:30 p.m.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— Compton Gallery (253-4444), 77 Mass Ave. Mon.-Fri. 9 a.m.-5 p.m. The Gallery houses Charles Lewis's color photographs, which use advanced techniques such as photomacrography, photomicrography, interferometry, thermography, and light polarization.

— MIT Museum (253-4444), 265 Mass Ave; Tues.-Fri. 9 a.m.-5 p.m., Sat. and Sun. noon-4 p.m. Donation $2. "Microscapes," color photographs by AT&T photographer Charles Lewis using highly advanced photographic techniques; "Doc Edgerton: Stopping Time," photographs, instruments, and memorabilia documenting Edgerton's invention and use of the strobe light.

MUSEUM OF AFRO-AMERICAN HISTORY (742-1854), 46 Joy St., Boston. Mon.-Fri. 10 a.m.-4 p.m. The museum offers exhibits and tours in the African Meeting House, the oldest extant black church in the U.S. Call for reservations. Through Mar. 31: "The Eye of Hamilton Smith," works by the 19th-century photographer. Call for information on special programs to celebrate Black

Nina Holton's Chloe, *at the Harvard College Library*

History Month.

MUSEUM OF FINE ARTS (267-9300), 465 Huntington Ave., Boston. Tues.-Sun. 10 a.m.-5 p.m., Wed. until 10 p.m.; West Wing open Thurs. and Fri. until 10 p.m. Admission $6, $5 when the West Wing only is open, $5 for seniors and students, $3 for children 6 to 17, free for children under 6, free for all on Wed. 4-6 p.m. In the Foster Gallery through Mar. 3: "Connections: Louise Lawler," featuring photographs by the artist and works chosen by her from the museum exhibition.

NATURE COMPANY, CONCORD (508-369-2000), Wrubel Gallery, 15 Monument St., Concord. Mon.-Fri. 10 a.m.-6 p.m., Sat., 9:30 a.m.-6 p.m. Sun. noon-6 p.m. Through Mar. 3: contemporary American landscape photographs by Galen Rowell, Jim Wallace, and John Wawrzonek.

NEW ENGLAND SCHOOL OF PHOTOGRAPHY (437-1868), Gallery One, 537 Comm Ave, Boston. Mon.-Fri. 9 a.m.-5 p.m. Through Mar. 14: "Luminous Journeys," photographs by Janet Reider.

NORTHEASTERN UNIVERSITY Art Gallery (437-2355), Dodge Library (2nd floor) and Richards Hall, 360 Huntington Ave., Boston. Mon.-Fri. 9 a.m.-5 p.m., Sat. and Sun. 1-5 p.m. Through Mar. 19: "Boston's Central Artery Before the Big Dig," photographs by Christopher Barnes, Sam Laundon, and Peter Vanderwarker.

PHILLIPS ACADEMY, Addison Gallery (508-475-7515), Andover. Tues.-Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Through Mar. 10: "The American City," paintings, prints, drawings, and photographs from the permanent collection; and "Shifting Cultures," photographs of Southeast Asians.

PORTLAND MUSEUM OF ART (207-775-6148), 7 Congress Sq., Portland, ME. Tues.- Sat. 10 a.m.-5 p.m., Thurs. until 9 p.m., Sun. noon-5 p.m. Admission $3.50, $2.50 for students and seniors, $1 for children, free Thurs. after 5 p.m. Through Mar. 31: "Edward S. Curtis: Photogravures." Through Apr. 28: "Of Time and Place: Walker Evans and William Christenberry."

29 NEWBURY (267-4825), 29 Newbury St., Boston. Sun.-Sat. 11 a.m.-1 a.m. Through Mar. 10: "Photo Abstractions," works by Patricia Rubinelli.

WHEATON COLLEGE, Watson Gallery (508-285-7722), Norton. Mon.-Fri. 12:30-4:30 p.m. Through Mar. 1: "The Invisible Tourist," photos by Neal Graham.

SCHOOLS & UNIVERSITIES

ART INSTITUTE OF BOSTON (262-1223), Gallery East, 700 Beacon St., Boston. Mon.-Fri. 9:30 a.m.-4:30 p.m. Through Mar. 23: "Contemporary Landscapes," paintings by Bernard Chaet, Jane Culp, Gina Werfel, and Stanley Lewis.

BABSON COLLEGE (239-4473), Horn Library, Babson Park, Wellesley. Mon.-Thurs. noon-6 p.m., Fri. until 4 p.m. The Library houses the Roger W. Babson Museum, featuring memorabilia of the college's founder, and the Sir Isaac Newton Room, the original *fore-parlour* from Newton's London home. The Babson Archives contain more than 1000 volumes of Newton's works.

BENTLEY COLLEGE, Art Gallery (891-3424), LaCava Campus Center, Beaver and Forest Sts., Waltham. Mon.-Thurs. noon-6 p.m., Fri. noon-4 p.m. Mar. 5-27: "A Melange," works by Lexington artists Orna Benshoshan and Richard Hansen and Jamaica Plain artist Diane Edstrom. Reception Mar. 7, 4:30-7 p.m.

BOSTON COLLEGE

— B.C. Museum of Art (552-8587), Devlin Hall, off Comm Ave, Chestnut Hill. Mon.-Fri. 10:30 a.m.-4:30 p.m. Through Apr. 20: "Goya and the Satirical Print in England and on the Continent, 1730 to 1850."

BOSTON UNIVERSITY, Boston.

— Mugar Memorial Library (353-3696), 771 Comm Ave. Mon.-Sat. 9 a.m.-5 p.m. Through June 30: "From Sir Walter Raleigh to Sir Winston Churchill," original documents from such literary figures as Henry VII and Henry VIII, Horace Walpole, Nehru, Coleridge, Yeats, Tennyson, D.H. Lawrence, Dickens, and others. Through Mar. 31: "Politics, Boston-Style: *Boston Post* Political Cartoons from the Heyday of Hurly-burly," featuring 12 original pen and ink sketches by Adolphus Norman.

BRANDEIS UNIVERSITY, Waltham.

— Rose Art Museum (736-3434). Tues.-Sun. 1-5 p.m. Thurs until 9 p.m. Through Mar. 3: "Collection Notes," 60 recent acquisitions, including a drawing by sculptor Jackie Ferrara and a print by James Rosenquist.

BROWN UNIVERSITY, Providence.

— David Winton Bell Gallery (401-863-2932), List Arts Center, 64 College St., Providence, RI. Mon.-Fri 11 a.m.-4 p.m., Sat. and Sun. 1-4 p.m. Through Mar. 3: "The Martial Face: The Military Portrait in Britain, 1760-1900."

CAPE COD COMMUNITY COLLEGE (362-2131), Higgins Art Gallery, Barnstable. Wed. 11 a.m.-2 p.m., Thurs. 11 a.m.-8 p.m. Through Apr. 7: "A Couple of Artists: Works by Rochelle and Richard Newman," featuring large-scale weavings, works on paper, sculpture, and collages.

EMMANUEL COLLEGE, Lillian Immig Gallery (735-9794), 400 the Fenway, Boston. Mon.-Fri. 10:30 a.m.-4:30 p.m. Through Mar. 22: "Flex Premises," mixed-media work by Peter Mitten.

HARVARD UNIVERSITY and **RADCLIFFE COLLEGE**, Cambridge.

— Arnold Arboretum of Harvard University (524-1718), the Arborway, Jamaica Plain. Open daily from dawn to dusk. More than 6500 species of plants in a 265-acre botanical garden designed by Frederick Law Olmsted. Hunnewell Visitor Center open daily, 10 a.m.-4 p.m.

— Arthur M. Sackler Museum (495-9400), 485 Broadway, Cambridge; Tues.-Sun. 10 a.m.-5 p.m. Admission $4, $2.50 for students and seniors, free for children, free to all under 18 on Sat. morning. Free tours begin Tues.-Fri. at 2 p.m. The second and fourth floors feature the permanent collection of works from Oriental, Islamic, and ancient cultures. Through Mar. 31: "Guercino, Master Draftsman: Works from North American Collections," more than 80 drawings by the 17th-century Italian artist Giovanni Francesco Barbieri.

— Boylston Hall, Ticknor Lounge, Harvard Yard. Daily 9 a.m.-5 p.m. Through Mar. 1: "Recent Ruins," large-scale drawings and paintings.

— Busch-Reisinger Museum (495-2397), 32 Quincy St. Tues.-Sun. 10 a.m.-5 p.m. Admission $4, $2.50 for students and seniors, free for children, free to all Sat. morning. Features Central and Northern European art, including late medieval, Renaissance, and Baroque sculpture, 16th-century painting, and 18th-century porcelain. Features a collection of 20th-century German works.

— Carpenter Center for the Visual Arts (495-3251), Jan Lluis Sert Gallery, 24 Quincy St., Cambridge. Tues.-Sun. 1-6 p.m. Through Mar. 17: "Bernd & Hilla Becher: Typologies." Presented in cooperation with the Goethe-Institute, Boston.

— Fogg Art Museum (495-2397), 32 Quincy St. Tues.-Sun. 10 a.m.-5 p.m. Admission $4, $2.50 for students and seniors, free for children, free to all Sat. mornings. The decorative arts gallery includes 17th- and 18th-century British and American silver, furniture, and porcelain. Through Mar. 10: "Imagery of the Modern Metropolis," a small teaching exhibition exploring the relationship between visual artists and cities over the centuries. Includes works by Édouard Manet, Edward Hopper, J.M. Whistler, and Josef Albers. Through Mar. 24: "Rembrandt and His Contemporaries: A Selection of Their Works, Part I," featuring prints and drawings by Rembrandt and other Dutch artists of the late 16th and 17th centuries.

— Harvard University Museums of Natural History (495-1910), 26 Oxford St.; Mon.-Sat. 9 a.m.-4:30 p.m., Sun. 1-4:30 p.m. Admission $3, $2 for students and seniors, $1 for children five to 15. The Botanical Museum features exhibits on archaeobotany, ethnobotany, paleobotany, economic botany, and orchid taxonomy. Included in the museum's permanent collection are the "Garden of Glass Flowers," hand-formed glass models of more than 800 species. The Mineralogical and Geological Museums feature mineral and ore collections, with displays of gems and meteorites. The Museum of Comparative Zoology covers species from the earliest fossil invertebrates and reptiles to fish and reptiles alive today. Also on view are whale skeletons, the largest turtle shell ever found, the Harvard mastodon, and a 42-foot-long kronosaurus, the only complete and mounted model of the sea reptile in the country. "Understanding Nature in the MCZ," an exhibition focusing on 19th-century ornithologist Alexander Wilson, includes original paintings for his nine-volume catalogue of birds.

— Lyman Common Room, Agassiz House, Radbcliffe Yard. Daily noon-10 p.m. Through Mar. 3: "Visible for a Change: Contemporary Lesbian Artists USA."

— Museum of Comparative Zoology, the Agassiz Museum (495-2463), 24 Oxford St.; Mon.-Sat. 9 a.m.-4:30 p.m., Sun. 1-4:30 p.m. Admission $3, $2 for students and seniors, $1 for children five to 15. Free to all Sat. until 11 a.m. Ongoing exhibits include "Feed the Birds," an exhibition of bird feeders. Through Apr. 30: "The Return of Beetlemania," an exhibition of beetle specimens.

— Peabody Museum of Archaeology and Ethnology (495-2248), 11 Divinity Ave. Mon.-Fri. 9 a.m.-4:30 p.m., Sun. 1-4:30 p.m. Admission $3, $2 for seniors, $1 for children five to 15, free for children under five. North American Indian artifacts, pre-Columbian materials from Middle America, ancient pottery from North and South America, and objects representing the Paleolithic and Iron Age cultures of Europe. The Heafitz Hall of the North American Indian has recently reopened after a decade of renovations.

— Pusey Library (495-2445), Harvard Yard. Mon.-Fri. 9 a.m.-5 p.m. Through Mar. 23: "Dramatis Personae," sculpture by Nina Holton.

— Ticknor Lounge, Boylston Hall; Mon.-Thurs. 9 a.m.-10 p.m., Fri. until 5 p.m. Through Mar. 1: works by Robert Todd.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— Compton Gallery (253-4444), 77 Mass Ave Mon.-Fri. 9 a.m.-5 p.m. The Gallery houses Charles Lewis's color photographs, which use advanced techniques such as photomacrography, photomicrography, interferometry, thermography, and light polarization. Through Mar. 8: "The Art of Architecture: The Christian Science Church Center, 1894-1990," drawings, plays, prints, writings, and models by the five architects who designed the center's buildings and plaza.

— Hart Nautical Galleries (253-4444), 77 Mass Ave; Mon.-Sun. 9 a.m.-10 p.m. Drawings and photographs by yacht designer George Owen and "Half Models in Naval Architecture and Ship Building," including models, drawings, and photographs by ship designers from the 1840s to the 1920s.

— List Visual Arts Center (253-4680), 20 Ames St. Mon.-Fri. noon-6 p.m., Sat. and Sun. 1-5 p.m. The following exhibits are showing through Apr. 14. "Barbara Broughel: Storytelling Chairs," an exhibition of 17th- and 18th-century chairs that chronicles the history of the Iroquois and their impact on American thought and culture.

— MIT Museum (253-4444), 265 Mass Ave; Tues.-Fri. 9 a.m.-5 p.m., Sat. and Sun. 1-4 p.m. Donation $2. "Holography: Types and Applications" is an ongoing exhibition of three-dimensional scientific and medical images from the Media Laboratory's Spatial Imaging Group. Other exhibitions include "Root One," a piece by Cambridge sculptor James Rodrigues made from the root of a cedar tree; "Microscapes," color photographs by AT&T photographer Charles Lewis using highly advanced photographic techniques; "Doc Edgerton: Stopping Time," photographs, instruments, and memorabilia documenting Edgerton's invention and use of the strobe light. Through Mar. 24: "American Color," photographs by Rodger Kingston. Through Apr. 4: overview of paintings done since the 1930s by Robert Preusser, MIT professor of visual design.

NEW ENGLAND SCHOOL OF ART AND DESIGN, Gallery 28 (536-0383), 28 Newbury St., Boston. Mon.-Thurs. 9 a.m.-9 p.m., Sat. 10 a.m.-4 p.m. Mar. 6-15: illustration, fine art, and photography, presented in the first part of the annual student show.

NEW ENGLAND SCHOOL OF PHOTOGRAPHY (437-1868), Gallery One, 537 Comm Ave, Boston. Mon.-Fri. 9 a.m.-5 p.m. Through Mar. 14: "Luminous Journeys," photographs by Janet Reider.

NORTHEASTERN UNIVERSITY Art Gallery (437-2355), Dodge Library (2nd floor) and Richards Hall, 360 Huntington Ave., Boston. Mon.-Fri. 9 a.m.-5 p.m., Sat. and Sun. 1-5 p.m. Through Mar. 19: "Boston's Central Artery Before the Big Dig," photographs by Christopher Barnes, Sam Laundon, and Peter Vanderwarker.

PHILLIPS ACADEMY, Addison Gallery (508-475-7515), Andover. Tues.-Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Through Mar. 10: "The American City," paintings, prints, drawings, and photographs from the permanent collection; "Sansei: Objects of *Counter*-Memory," works by Dorothy Imagire; and "Shifting Cultures," photographs of Southeast Asians.

RHODE ISLAND SCHOOL OF DESIGN (401-331-3511), Providence, RI.

— Museum of Art, 224 Benefit St.; Tues., Wed., Fri., Sat. 10:30 a.m.-5 p.m., Thurs. noon-8 p.m., Sun. 2-5 p.m. Recommended donation $2. Through Mar. 31: "The Kashmir Shawl," hand-woven 19th-century shawls made using a twill-tapestry technique. Through Mar. 10: Rimpa-style paintings and wood-block prints. Through Apr. 14: "James Turrell: Works from the 'Afrum' and 'Aperture' Series."

SALEM STATE COLLEGE (508-741-6440), Salem.

— Winfisky Gallery, Ellison Campus Center, Lafayette St. Mon.-Fri. 10 a.m.-10 p.m., Sat.-Sun. noon-10 p.m. Through Mar. 5: "Water Colors," by Lesley Sepetoski.

SCHOOL OF THE MUSEUM OF FINE ARTS (267-6100, ext. 656), 230 the Fenway, Boston.

— Grossman Gallery. Mon.-Fri. 11 a.m.-8 p.m., Sat. until 5 p.m., Sun. 1-5 p.m. Through Mar. 6: Works by Saint Clair Cemin and Jonathan Lasker.

SMITH COLLEGE, Museum of Art (413-585-2760), Northampton. Tues.-Sat. noon-5 p.m., Sun. 2-5 p.m. Through Mar. 3: "Secrets, Dialogues, Revelations: The Art of Betye and Alison Saar," sculptural works inspired by African and Third-World art and the black folk art of America. Through Mar. 15: "Les Noirs," lithographs by Odilon Redon. Through Mar. 15: "Rail Wall Light Sculpture," a neon installation by Janna Longacre and Joe Upham in the Sculpture Court. Illuminated daily 7 a.m. to midnight.

SOUTHEASTERN MASS. UNIVERSITY (999-8765), Visual and Performing Arts Building, North Dartmouth. Mon.-Sat. 1-5 p.m. Through Mar. 8: an original installation by New York sculptor Petah Coyne.

TUFTS UNIVERSITY, Medford.

— Gallery 11 (381-3518), Cohen Arts Center, Talbot Ave. Mon.-Fri. 11:30-5:30 p.m. Senior theses from the Tufts-affiliated School of the Museum of Fine Arts. Through Mar. 8: works by Margaret Monsour.

UMASS/BOSTON.

— Harbor Campus, (929-8282), Columbia Pt., Dorchester. Mon.-Fri. 11:30 a.m.-6 p.m., Sat. 1-5 p.m. Through Mar. 9: "Kindling Spirits," an installation by Katina Spileos Hayward.

UMASS MEDICAL CENTER GALLERY (508-856-2558), 55 Lake Ave. North, Worcester. Mon.-Fri. 9 a.m.-9 p.m. Mar. 4-31: "Mixed Media," a group show of paintings, prints, photographs, ceramics, and mixed-media works by students in the Master of Fine Arts program at UMass/Amherst.

WELLESLEY COLLEGE MUSEUM (235-0320), Jewett Arts Center, off Rte. 135, Wellesley. Mon.-Sat. 10 a.m.-5 p.m., Tues.-Wed. until 9 p.m. Sun., 2-5 p.m. Gallery talks are offered at 2:30 p.m. on Sun. Through June 10: selections from the permanent collection, including paintings by Vasari, Strozzi, Millet, Monet, and Cézanne, and works on paper by Picasso and Matisse. Through Mar. 22 in the Corridor Gallery: "German Prints and Drawings," including works by Albrecht Dürer, Carl Fabritius, Hubert von Herkomer, Käthe Kollwitz, Max Beckmann, and others.

WHEATON COLLEGE, Watson Gallery (508-285-7722), Norton. Mon.-Fri. 12:30-4:30 p.m. Through Mar. 1: "The Invisible Tourist," photos by Neal Graham. Mar. 6-Apr. 13: works by 18th-century Roman print maker Giovanni Battista.

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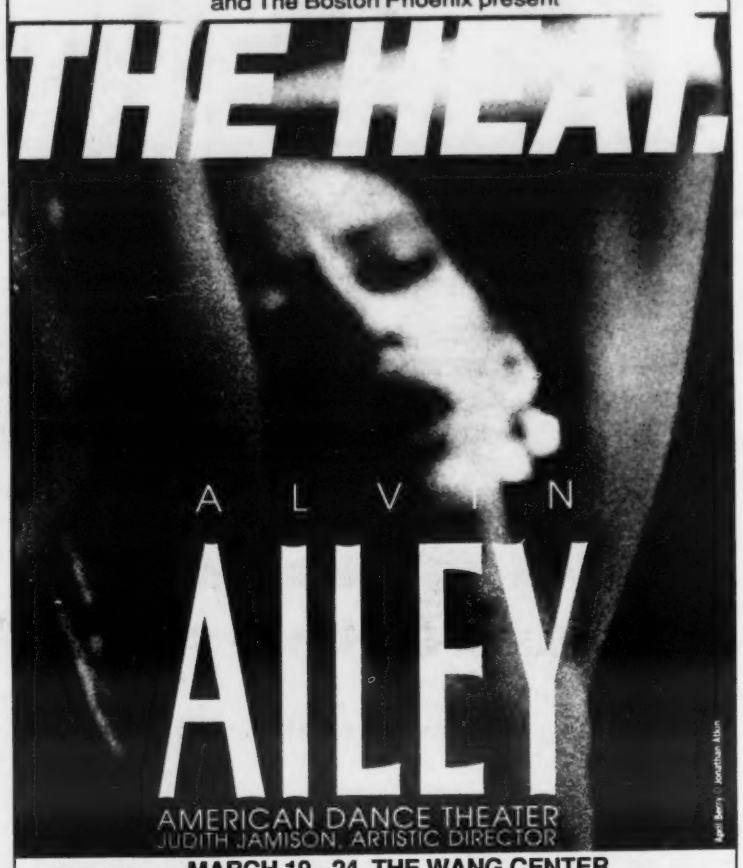

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FRI., MAR. 22, 8PM Blues Suite Cry Rainbow 'Round My Shoulder Revelations	SAT., MAR. 23, 8PM Shards Forgotten Time Revelations	SUN., MAR. 24, 8PM Hidden Rites Games Memoria

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PLAY BY PLAY

compiled by Bill Marx

BEIRUT. Boston premiere of Alan Bowne's controversial existential melodrama, a sexually frank play about two lovers and a mysterious plague that resembles AIDS. Presented by Encore Productions at the Leland Center, 541 Tremont Street, Boston (266-6294), March 7 through 23. Curtain is at 8 p.m. Thursday through Saturday. Tix $10 to $12.

BUTLEY. Britisher Simon Gray's first hit is a witty study of a peculiar kind of English teacher, the self-destructive professorial pit bull whose keen interpretative teeth no longer sink into the classics but instead munch on friends, colleagues, and lovers. As Butley, Steve McConnell doesn't always give us a clear glimpse of the man behind the lizard, but he delivers the acerbic dialogue with machine-gun perfection, conveying the steely thrill of manipulation, the pyrrhic victory of brow-beating victims into submission. And director Spiro Veloudos stages the play with impressive finesse, surrounding McConnell with a sturdy collection of whipping posts. At the Lyric Stage, 54 Charles Street, Boston (742-8703), through March 17. Curtain is at 8 p.m. Wednesday through Friday, at 5 and 8:30 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $13.50 to $17.50; discounts for students, seniors, and groups.

CONTEMPORARY INSANITY II: THE SEQUEL. The Boston Baked Theatre proffers a follow-up to an earlier comedy revue, and the new piece includes (along with some leftovers) a fresh serving of literate fare, this time from a musical-comedy menu that's equal parts Stephen Sondheim and *Saturday Night Live*. The show takes on topical politics as well as the BBT's longtime speciality — the angst of modern romance. At the Boston Baked Theatre, 255 Elm Street, Davis Square, Somerville (628-9575), indefinitely. Curtain is at 8:15 p.m. on Friday and at 7 and 9:15 p.m. on Saturday. Tix $14.50 to $16.

COUNTING HER DRESSES and **HOME STREET HOME.** Two new "collectively-created performance pieces." *Home Street Home*, created by the Flock Theatre, is "a puppet movement music fable" inspired by a meeting between a homeless man and a group of street performers. *Counting Her Dresses*, directed by Mobius's David Miller with text by Gertrude Stein, is a free-associative treatment of women's relationships — with clothing and each other. The performers include Joan Gale, Sally Beddow, and Christina Favretta. At Mobius, 354 Congress Street, Boston (542-7416), March 7 through 16. Curtain is at 8 p.m. Thursday through Saturday. Tix $10; $8 for students and seniors.

THE DINING ROOM. Another of A.R. (*Love Letters*) Gurney's bittersweet testaments to the decline and fall of white, upper-middle-class Protestant life, this one an Off Broadway hit built around that icon of plenty, the dining table. At the Worcester Foothills Theatre Company, 074 Worcester Center, Worcester (508-754-4018), through March 24. Curtain is at 8 p.m. Wednesday through Friday and on Sunday and at 5 and 9 p.m. on Saturday, with a matinee at 2 p.m. on Sunday. Tix $12 to $21; student discounts available.

DON'T TOUCH THAT DIAL: 1991! An updated version of the musical revue that satirizes 50 years of television, throwing barbs at everything from *The Twilight Zone* to *Oprah*. At Nick's Dinner Theatre, Stage I, 100 Warrenton Street, Boston (482-0930), indefinitely. Curtain is at 8 p.m. on Thursday and Friday and at 7:30 p.m. on Saturday. Tix $15.50 to $17.50; dinner/show package available.

DOUBLE VISION. Local playwright Barbara Blumenthal's latest dark farce is an absurdist/satiric take on contemporary society's increasingly disconnected love connections. Three befuddled males date their way to Dostoyevskian madness, but Blumenthal can't make up her mind whether to be sardonic, like Christopher Durang, or friendly, à la Wendy Wasserstein. As usual, the talented Blumenthal displays a knack for weird, dislocated dialogue; the catch is her lack of stylistic consistency. Still, there's some very funny and disturbing stuff here, deserving of more skillful treatment than director David Mold's generally ham-fisted staging. On the plus side, Donna Manley is languidly charming as a daffy nurse, and Bob Jolly is hammy but hilarious as an over-the-hill Lothario. Presented by the NEWorks Festival at the New Ehrlich Theatre, 539 Tremont Street, Boston (482-6316), through March 3. Curtain is at 8 p.m. on Friday, at 5 and 8:30 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $15; discounts for students and seniors.

FORBIDDEN BROADWAY 1991. "The Fabulous Invalid" continues to linger as parodist Gerard Alessandrini, like some humming Nurse Ratched, circles the bed. In this hilarious edition of the long-running commercial-theater spoof, Alessandrini, as usual, gets the last word and the last laugh while assorted icons of the medium get the last rites. Tyne Daly, swaggering through *Gypsy* with a pistol; the rock star Sting, turning Mack the Knife into cut-rate cutlery; and Dustin Hoffman's Shylock, warbling songs from *The Graduate*, are among the gooses newly cooked in Alessandrini's oven. At the Terrace Room, Boston Park Plaza Hotel, 64 Arlington Street, Boston (357-8384), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 7 and 10 p.m. on Saturday, and at 3 and 6 p.m. on Sunday. Tix $17 to $25; $10 for students and seniors during the week and on Sunday.

THE FOREIGNER. Another revival of Larry Shue's comedy about a shy guy who becomes popular when he pretends to be a foreigner. Will LeBow directs. At the Nickerson Theatre West, 490 Boston Post Road, Sudbury (508-443-1776), through March 9. Curtain is at 8 p.m. Tuesday through Thursday, at 8:30 p.m. on Friday and Saturday, and at 7 p.m. on Sunday, with matinees at 4 p.m. on Saturday and at 2 p.m. on Sunday. Tix $19 to $22.

THE GIN GAME. D.L. Coburn's Pulitzer Prize-winning play about two crusty senior citizens who meet in an old-age home and develop a relationship, while engaging in a battle of wills over a continuing game of gin rummy. Brian Tivnan directs the husband-wife team of David Hannigan and Louise Bancker. At the Worcester Forum Theatre Ensemble, Center for the Performing Arts, 6 Chatham Street, Worcester (508-799-9166), March 7 through 31. Curtain is at 8 p.m. on Thursday and Friday, at 5 and 8:30 p.m. on Saturday, and at 1:30 p.m. on Sunday. Tix $14 ($12, March 7 only); special 50 percent discount for seniors at Saturday 5 p.m. performance.

GREASE. Revival of the long-running Broadway hit about rambunctious, rock-and-rolling teens in the '50s. At the Nickerson Theatre, 30 Accord Park Drive, Norwell (871-2400), through March 23. Curtain is at 8 p.m. Tuesday through Thursday, at 8:30 p.m. on Friday and Saturday, and at 7 p.m. on Saturday, with matinees at 2 p.m. on Saturday and Sunday. Tix $15 to $18.

THE HEIDI CHRONICLES. Wendy Wasserstein's warm, funny Pulitzer Prize and Tony Award winner focuses on a feminist art historian, Heidi Holland, and her journey through the '60s, '70s, and '80s, with a little help from her friends. Stephanie Dunnam plays Heidi. At the Colonial Theatre, 106 Boylston Street, Boston (426-9366), March 5 through 17. Curtain is at 8 p.m. on Tuesday and Wednesday, at 7:30 p.m. on Thursday (press opening), and at 8 p.m. on Friday and Saturday, with matinees at 2 p.m. on Thursday and Saturday and at 3 p.m. on Sunday. Tix $27.50 to $42.50; Thursday matinees half-price for students and seniors, at the box office.

IPHIGENIA. Arena Stage's Tazewell Thompson directs this first presentation of a Greek drama in the Huntington Theatre Company's nine-year history. Two Greek dramas, actually. The production unites Euripides's *Iphigenia in Aulis* and *Iphigenia in Tauris* to tell the story of Electra and Oreste's less-famous sibling, whom father Agamemnon intends as a human sacrifice to ensure victory in the Trojan War. *Iphigenia* has a multi-cultural cast that includes in its mix of African-, Asian-, Polynesian-, and European-Americans Karen Evans-Kandel (Lena in the Huntington's *Boesman and Lena*) and David Patrick Kelly (Jerry Horne on *Twin Peaks*). Presented by the Huntington Theatre Company at the Boston University Theatre, through March 31. Curtain is at 8 p.m. on Tuesday and Thursday through Saturday, and at 7 p.m. on Wednesday (press opening) and Sunday (March 3 only), with 2 p.m. matinees on Wednesday, Saturday, and Sunday. Tix $18 to $32. (See story in this issue.)

JOHN KELLY. A multimedia show from a critically acclaimed performance artist whose work, according to the *Washington Post*, "treads so many thin lines between so many genres and sensibilities that it laughs in the face of attempts at classification." Part of Concord Academy's Outside/Inside Festival. At the Concord Academy's Performing Arts Center, 100 Main Street, Concord (508-369-6080, ext. 146), March 1. Curtain is at 7:30 p.m. on Friday. Tix $8.

LOVERS. Brian Friel contrasts two very different kinds of Irish courtship in this 1968 duo of one-act plays. They're called *Winners* and *Losers*, but neither script is a real prize-getter; the evening's big irony is that its "winners" get killed while its "losers" get married. In the first play, a couple of mismatched 17-year-olds, barely out of school but soon to be married and parents, while away what will turn out to be the last morning of their lives as a man and a woman fast-forward the play's coroner's reportage of a narrative; in the cruder and funnier second, a pair of middle-aged spooners are defeated by religious and familial tyranny. There's some poignance in Friel's look at romance, but director Nora Hussey's staging is too broad to get at it. The ebullience and petulance of *Winners*'s young lovers is overplayed. And though Irish actor Chris O'Neill carries both the hilarity and the disillusion of *Losers* on his bony back, not to mention his rubbery countenance, Hussey flogs the farce. At the Merrimack Repertory Theatre, 50 East Merrimack Street, Lowell (508-454-3926), through March 2. Curtain is at 8 p.m. on Friday and at 5 and 8:45 p.m. on Saturday, with a matinee at 2 p.m. on Saturday. Tix $12 to $22.

MASTER HAROLD . . . AND THE BOYS. South African playwright Athol Fugard's much revived and critically praised drama about a lonely white teenager's confrontation with two black servants in his parents' tea room. Presented by the Asolo Theatre of Florida, "one of the jewels in America's regional theater movement." At the University of Lowell, Durgin Hall, corner of Pawtucket and Wilder Streets, Lowell (508-934-4444), March 9. Curtain is at 8 p.m. on Saturday. Tix $11 to $15.

MOZART'S LETTERS. Staged reading of a dramatization of Mozart's correspondence with his father and mother between 1777 and 1779. The composer's missives were adapted for the stage by Poets' Theatre artistic director Andreas Teuber in collaboration with German scholar Robert Spaethling. Part of a series of public programs to celebrate the Mozart bicentenary. Presented by the Poets' Theatre at Remis Auditorium, Museum of Fine Arts, Huntington Avenue, Boston 576-7638), March 2. Curtain is at 2:30 p.m. on Saturday. Tix $8; $5 for students.

NUNSENSE. Dan Goggin's Off Broadway musical, which won the 1986 Outer Critics' Circle Award, recounts the trials of the Little Sisters of Hoboken, who stage a talent show to raise money to bury four of their number inadvertently poisoned by the convent cook. We thought most of the shenanigans by the show's five singing, dancing, habit-clad nuns were about as dumb as the premise, but parochial-school grads seem to get a kick out of the sisters kicking up their sensibly shod heels. At the Charles Playhouse, 74 Warrenton Street, Boston (426-6912), indefinitely. Curtain is at 8 p.m. Tuesday through Friday and at 6 and 9 p.m. on Saturday, with matinees at 2 p.m. on Thursday and at 3 p.m. on Sunday. Tix $15.50 to $26.50; half-price for students, seniors, and clergy at Thursday matinee.

THE PLOUGH AND THE STARS. A powerful antiwar statement, Sean O'Casey's tragicomedy about the Irish Easter Rising of 1916 remains timely, particularly now. Directed by Larry Lane, this production includes crack local actresses Deborah Fortson and Faith Justice in its cast. At the New Repertory Theatre, 54 Lincoln Street, Newton Highlands (332-1646), through March 24. Curtain is at 8 p.m. on Thursday and Friday, at 5 and 8:30 p.m. on Saturday, and at 3 and 7:30 p.m.

Performing Arts

lilith, Adam's first wife. The show is performed by the Riolama Theatre/Dance Ensemble, with the troupe's artistic director, Rima Miller, performing the title role. At the Dancing Arts Center, 1 Pleasant Street, Framingham (254-2695). March 3. Curtain is at p.m. on Sunday. Tix $5.

SWEET 'N' HOT IN HARLEM. World premiere of a musical revue featuring the tunes of Harold Arlen. Directed by Clinton Turner Davis, the show includes such songs as "Get Happy," "That To the Beat Blues," "Stormy Weather," "Ill Wind," "Over the Rainbow," "Blues in the Night," and "It's Only a Paper Moon." At the Trinity Rep Downstairs Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), through March 30. Curtain is at 7 p.m. on Tuesday and Sunday and at 8 p.m. Wednesday through Saturday, with matinees at 2 p.m. on Wednesday, Saturday, and Sunday. Tix $22 to $30; discounts for students and seniors. (See review in this issue.)

THE REFRIGERATOR TOUR. The sado-masochists of magic, Penn and Teller, drop a large ice box on themselves at the beginning of their current mix of old and new tricks. But neither the Amana from heaven nor the combination of bedazzlement and bullying that fuels the duo's big audience-participation numbers can compare with their simplest, eeriest bits, which ride the can't-be-too-thin line between lyricism and plain derangement. Of particular note is the new "King of Animal Traps," in which an alleged boyhood obsession with instruments of woodland torture is recalled, complete with dangerously snapping traps, as if it were memories of loving Lassie. At the Colonial Theatre, 106 Boylston Street, Boston (426-9366), through March 3. Curtain is at 8 p.m. on Friday and Saturday, with matinees at 2 p.m. on Saturday and at 2 and 5:30 p.m. on Sunday. Tix $17.50 to $34.50.

SAFARI SAGOODI. The annual frolic in which it's proved Harvard is a drag. This year's show is set in Hollywood in the 1940s and is about a movie studio trying to stave off bankruptcy with a boffo jungle pic, plus the obligatory puns and kickline. Presented by the Hasty Pudding Theatricals at the Hasty Pudding Theatre, 12 Holyoke Street, Cambridge (495-5205), through March 19. Curtain is at 8 p.m. Tuesday through Friday and on Sunday, and at 5 and 9 p.m. on Saturday. Tix $17 to $19.

THE SEAGULL. A production of Anton Chekhov's tale of listless Russian aristocrats that "helps to unveil the play's intentions as performed by American actors in a different way. The style of the production is a farcical collision between desires and reality of 10 characters of 2 distinct generations." Presented by the Chekhov Theatre and Film Company at the Cambridge Multicultural Arts Center, 41 Second Street, Cambridge (547-8688), March 8 through 22. Curtain is at 8 p.m. on Friday and Saturday. Tix $12; $10 for students and seniors.

SHEAR MADNESS. The dramatis personae of this audience-participation whodunit (which is now the longest-running non-musical in American theater history) continue to comb Newbury Street for the murderer of a classical pianist who lived over the unisex hair salon where the show is set. At the Charles Playhouse Stage II, 74 Warrenton Street, Boston (426-5225), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $18 to $23.

THE SNOW BALL. The world premiere of A.R. (*Love Letters*) Gurney's latest play about WASP gentility, which is based on the author's 1987 novel of the same name. It's the story of "a middle-aged businessman who rallies together his high school friends to resurrect a popular ballroom gala of their youth." A co-production of Hartford Stage and the Old Globe Theatre of San Diego. At the Hartford Stage Company, 50 Church Street, Hartford, Connecticut (203-527-5151), through March 16. Curtain is at 7:30 p.m. Tuesday through Thursday and on Sunday and at 8 p.m. on Friday and Saturday, with matinees at 2 p.m. on Wednesday and at 2:30 p.m. on Saturday (March 9 only) and on Sunday. Tix $23 to $28.

STARLIGHT EXPRESS. Andrew Lloyd Webber's hit musical extravaganza about competitive choo-choo trains features actors on roller skates circling a stage that's 50 tons of grids and trusses. At the Providence Performing Arts Center, 220 Weybosset Street, Providence (401-421-2997), March 5 through 10. Curtain is at 7 p.m. on Tuesday and Sunday and at 8 p.m. Wednesday through Saturday, with matinees at 2 p.m. on Saturday and Sunday. Tix $23.50 to $39.50.

A STORY OF LILITH. Julie Leavitt's music/theater/dance piece is an innovative retelling of the story

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Trinidad Sevillano and Patrick Armand in Sokolow's Rooms, photo by Jerry Bernde

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WFNX 101 FACT SHEET

THE CUTTING EDGE OF THE RECORD

HERE'S WHAT'S HOT

1	[illegible]	[illegible]
2	The Charlatans U.K.	Some Friendly
3	Jesus Jones	Doubt
4	Pixies	Bossanova
5	...VINYLS	...VINYLS
6	Happy Mondays	Pills, Thrills,...
7	Sting	The Soul Cages
8	Enigma	MCMXC
9	Chris Isaak	Heart Shaped World
10	Iggy Pop	Brick By Brick
11	The Pogues	Hell's Ditch
12	INXS	X
13	The Replacements	All Shook Down
14	Trashcan Sinatras	Cake
15	Living Colour	Time's Up
16	Darling Buds	Crawdaddy
17	Echo And The Bunnymen	Reverberation
18	The Sisters of Mercy	Vision Thing
19	An Emotional Fish	An Emotional Fish
20	The Godfathers	Unreal World
21	They Eat Their Own	They Eat Their Own
22	The Beautiful South	Choke
23	Soup Dragons	Lovegod
24	Pop Will Eat Itself	Cure For Sanity
25	Drivin and Cryin	Fly Me Courageous

TOP 10 SINGLES

1	Enigma	Sadeness
2	The Godfathers	Unreal World
3	EMF	Unbelievable
4	Happy Mondays	Dub's Yer Uncle
5	Pop Will Eat Itself	X, Y, and Zee
6	Jesus Jones	Right Here Right Now
7	Trashcan Sinatras	Obscurity Knocks
8	Daniel Ash	This Love
9	R.E.M.	Losing My Religion
10	Living Colour	Love Rears Its Ugly Head

TOP Moods for 10 MODERNS

1	11th Dream Day	Live to Tell
2	The Farm	Groovey Train 12"
3	Ice T	New Jack Hustler 12"
4	Spacemen 3	Big City 12"
5	Royal Crescent Mob	Midnight Rose's
6	Bob Marley & The Wailers	Talkin Blues
7	The Chameleons U.K.	The Peel Sessions
8	Bongwater	The Power of Pussy
9	The Cure	The Peel Sessions
10	Material Issue	International Pop Overthrow

Moods for Moderns' Undercover Song of the Week (at 8:35pm)
R.E.M. - ACADEMY FIGHT SONG (ORIGINALLY DONE BY MISSION OF BURMA)

TOP Boston 10 ROCKS

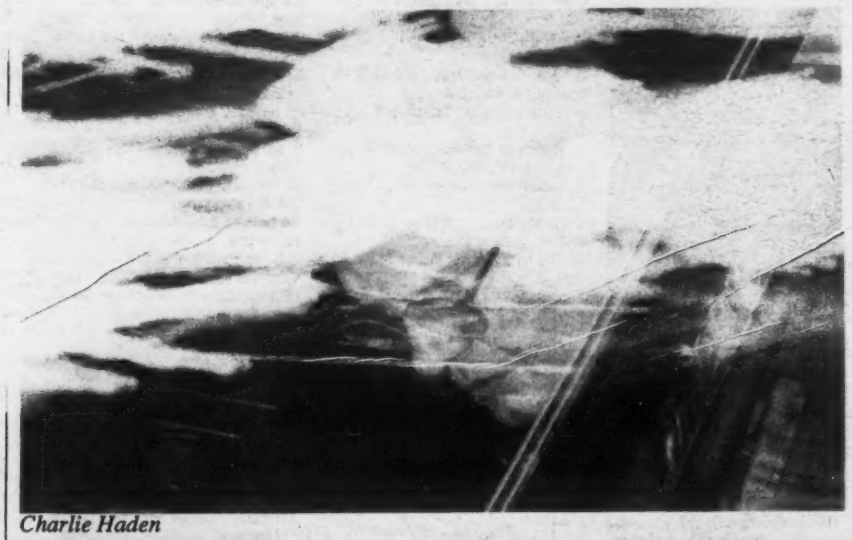
1	380's	Illuminated
2	Cliffs Of Dooneen	The Dog Went East And God Went West
3	Throwing Muses	Counting Backwards
4	Lemonheads	Favorite Spanish Dishes
5	Dinosaur Jr.	Green Mind
6	Sam Black Church	"Formaldehead"
7	Stomp Box	Pick It Up
8	Gigolo Aunts	Tales from the Vinegar Side
9	Green Magnet School	"Nexlo"
10	Grand Theft Auto	"Life So Cruel"

TOP Jazz 10 BRUNCH

1	Frank Morgan	A Lovesome Thing
2	Charlie Haden	Dream Keeper
3	Bobby Watson	Post Motown Bop
4	Warren Bernhardt	Ain't Life Grand
5	Barbara Dennerlein	Hot Stuff
6	Various Artists	Just Friends: Tribute to Emily Remler
7	Jay Hoggard	The Little Tiger
8	Lacy/Waldron	Hot House
9	Marcus Roberts	Alone With Three Giants
10	Shirley Horn	You Won't Forget Me

WFNX 101.7

WHERE YOU HEARD IT FIRST



Charlie Haden

JAZZ

★★★★ Charlie Haden and the Liberation Music Orchestra, DREAM KEEPER (Blue Note). Most of this music was heard at the LMO's Charles Hotel Ballroom concert last year. Some of the live performance's appealing raggedness has been lost, but who's to complain when you're listening to one of the most vital "world music" fusions on disc? Pan-pipe music from Venezuela, the new Cuban pop jazz of composer Silvio Rodriguez, the anthem of the African National Congress, and American gospel all retain their authentic character while being synthesized in the LMO's unique jazz voice.

Haden's collaborator, Carla Bley, deserves much of the credit here for her arrangements. In the 17-minute title suite, she alternates folk music of Venezuela, El Salvador, and the Spanish Civil War with sections of Langston Hughes's "As I Grew Older" sung by the Oakland Youth Chorus. Although Bley isn't the best text-setter (you can barely make out a word), the beautiful vocal harmonies of the chorus unify the record as a single coherent piece, whether they are juxtaposed with Ray Anderson's braying, soulful trombone on Haden's "Spiritual" or merely providing the context for the exultant theme of the ANC's "Nkosi Sikelel'i Afrika."

Along the way there are also authoritative solo contributions from Tom Harrell, Dewey Redman, Sharon Freeman (French horn), Joe Daley (tuba), and Ken McIntyre (alto). And whether soloing or comping, the leader's bass has never sounded more lyrical or swinging.

— Jon Garelick

POP

★★ Boy George, THE MARTYR MANTRAS (Virgin). Being the latest chapter in the continued sad waste of one of pop's best white soul singers. The move to out-and-out dance music is a bid for greater marketability. Or maybe, for this recent convert to Hare Krishna, the repetitive beat bears some resemblance to chanting. It's a half-successful move. The album is smoothly produced and listenable (it's also tedious and forgettable), but where are the well-crafted pop songs to show off that gorgeous, warm falsetto?

George's voice has acquired a slight rasp, which serves him well, especially on "Love's Gonna Let U Down," a dark-flavored '90s updating of '70s Philly soul, though there's nothing here as showy and exhilarating as *High Hat*'s pseudo-gospel number "Whisper." It's tough to fault his politics, and you can't doubt the drastic-steps-require-drastic-actions necessity of "No Clause 28" (about the Thatcher government's bill that would make it illegal to promote homosexuality); still, I much prefer the walking tolerance advocate of a few years back who disarmed the disapproving with a line like *Mister Man*'s "Ain't it obvious I'm just a man like you." I'll also take his youthful winner's pluck over this record's prisoner-of-love hurt. After the hard times of the past few years, George has as much right as anyone to feel heartache, but that rasp in his voice should tell him he's a survivor. It should also tell him he's outgrown his name.

— Charles Taylor

★★★ Ride, NOWHERE (Sire). Britain's recent press darlings, Ride, are as '60s-influenced as the Soup Dragons and the Charlatans UK, but nowhere near as upbeat. In fact, they're downright pessimistic. Titles like "Dreams Burn Down," "Decay," and "Paralysed" pretty much sum up the band's sullen, cynical approach — one they temper with energetic rock drumming and walls of shimmering, churning guitar.

This debut LP, following two highly successful EPs, is often fiery and turbulent. But the inferno is carefully crafted. Catchy guitar hooks, dexterous, melodic bass lines, and lazy harmonies counterbalance the showers of distortion, preventing the record from becoming simply a maelstrom of white noise. Slow numbers like "In a Different Place" and "Polar Bear" are wistful and reflective, frequently weaving delicate acoustic guitar lines through a murky electric din. Often Mark Gardener's just-got-out-of-bed vocals swim through the resulting fog like a fish in a sea of gin. Ride's overall sound can be roughly compared to Jesus and Mary Chain crossed with the Byrds. It's melancholy, ethereal, and rambunctious, all at the same time. Truly state of the art.

— Jon Wiederhorn

★★1/2 Cliffs of Dooneen, THE DOG WENT EAST AND GOD WENT WEST (Madra Mor). Sounding very close to U2 marrying INXS, these guys are not your typical grungy guitar band from Boston. If you're looking for cutting-edge music, this isn't for you either. On the other hand, the well-phrased guitars, a rock-solid rhythm section, and impassioned vocals make this release worth a listen.

The first cut, "Simple Man," is couched in lush rhythms that drive the song forward while the sweet strains of an acoustic guitar waft throughout. Vocally reminiscent of Bono, Eric Sean Murphy delivers cryptic lyrics with conviction. "Yo' Windowpane" contains some pretty vocal harmonies punctuated by outstanding drumming. "Gimme Jimmy" gets into a dance groove with a jamming guitar riff, a contagious chorus, and a propulsive beat. They're polished, they've got a professional-quality product, and they've probably even got a shot at the big time they've so clearly set their eyes on.

— Lisa Susser

★ Daniel Ash, COMING DOWN (Beggars Banquet/RCA). Coming down? This album couldn't be more of a downer without requiring a prescription. The solo debut by the Bauhaus/Tones on Tail/Love and Rockets guitarist winds up being further proof that no good revolution should be prolonged past its usefulness, no dead horse whipped past the point of decay.

If Ash intended this to be a tongue-in-cheek venture into the cocktail lounge, it didn't work. What we end up hearing, mainly, is a lot of cha-cha music. If you think the pre-fab electronic breeze of "Blue Angel" (not the Orbison song) is bad, try "Walk This Way" (not the Aerosmith song), a schmaltzy send-up of Santana's "Oye Como Va." Or if you're a glutton for punishment, there's the hand-clap cha-cha beat of "Day Tripper" (yes, the Beatles hit). The only solace on this passionless drink coaster is "Close to You" (not the Carpenters song), a subtle country-blues ballad in which Ash gets to showcase his lonesome guitar.

— Fran Fried

★★★ Crying Sam Collins & His Git Fiddle, JAILHOUSE BLUES (Yazoo). This country bluesman combined an eerie falsetto with a bottleneck-slide style that served mainly to answer his vocals. On this album, Collins does not employ the insistent rhythms of Son House or Robert Johnson but instead imparts a ghostly resonance between voice and guitar. He has an easygoing delivery and a repertoire that draws freely from common blues sources as well as popular rural music of the time.

His signature piece is the uncharacteristically vigorous "Jailhouse Blues," and his songs contain hints of ragtime ("New Salty Dog") and gospel ("Devil in the Lion's Den"). Also included is the first version of "Midnight Special" by a black performer. As can be expected from 1927 recordings mastered from 78s, the sound quality is marred by hisses, [illegible] taken from [illegible] in Nordic [illegible]. Unfortunately, the albums' songs are equally elusive. Throughout, there is a pervasive theme of sorrowful disappointment, but the source of the pain is never made tangible. Lead singer Morton Harket draws his soft, mournful voice over these simple lyrics like a violin bow. Yet the songs are all frosting and no cake, melancholy that never matures. They're musically ambitious, but the lyrics are sappy, unconvincing melodrama.

There are a few chocolate chips, however. "Waiting for Her" describes a lover who is so dependent on his beloved that he is afraid to criticize their relationship: "So why didn't I/Take the measures justified/Our love has always been the same/She comes, then goes away again." "Crying in the Rain," a-ha's cover of the old Everly Brothers hit, is also nicely done.

— Patrick McCaffrey

★★★ Elliott Sharp, KILIAIV! (Newport Classic). Elliott Sharp, a Knitting Factory-type improvising composer on saxophones and loud guitars, doesn't generally write for keyboard instruments; the three pieces here may well be his first recorded keyboard works. The title composition, in fact, has more to do with computer keyboard than piano, using MIDI software to manipulate thematic material and realize it on a keyboard sampler. This music would be unplayable without machines: the rhythms, rooted in blues, quickly grow extremely idiosyncratic, and the weird fugal repetitions soon proliferate beyond human reflexes. (Sharp admits to being influenced by Conlon Nancarrow, whose mathematically precise etudes were punched by hand onto player-piano rolls.)

"Twenty Below" is more of a guided improvisation, where he gives a sextet of downtown musicians (including Wayne Horvitz, whose group the President features Sharp on lead guitar) some core rhythms and a set of instructions for their metamorphosis over time. Here, too, the repetition verges on obsession, mitigated by the variety in the instrumental timbres and the characters of the performers. Zeena Parkins's electric organ, often distorted, recalls the prototypical jazz-rock of old Soft Machine, and Anthony Coleman's toy piano instantly evokes the cartoon atmosphere of John Zorn.

Finally, "Mapping" is an idea that has doubtless been "composed" by every little kid who's ever had access to a piano: it assembles the fog of overtones (and occasional clunks) that occur when you hold down the sustain pedal and play the real low notes. Sharp remains one of the most playful figures in the New York scene, which keeps him among the most appealing.

— Michael Bloom

Boy George

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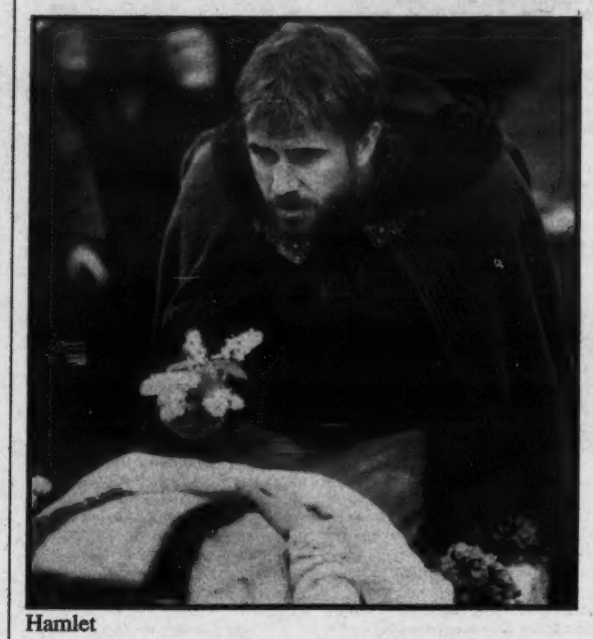
FILM LISTINGS



Hamlet

Film schedules often change with little notice. Please call the theater before stepping out.

These listings run from Mar. 1 through Mar. 8.

BOSTON

ALLSTON CINEMA (277-2140)
214 Harvard Ave.
I: Book of Love: through Thurs. Call for times.
II: King Ralph: through Thurs. Call for times.
BEACON HILL (723-8110)
1 Beacon St.
I: Don't Tell Her It's Me: through Thurs., 1:15, 3:15, 5:15, 7:20, 9:35
II: Misery: through Thurs., 1:05, 3:15, 5:20, 7:35, 9:50
III: Nothing But Trouble: through Thurs., 1:45, 3:45, 5:45, 7:45, 9:45
CHARLES (227-1330)
95 Cambridge St.
I: Silence of the Lambs: through Thurs., 12, 2:30, 5, 7:40, 10:10
II: The Grifters: through Thurs., 1, 3:15, 5:30, 7:45, 10
III: Dances with Wolves: through Thurs., 1:15, 4:45, 8:30
CHERI (536-2870)
50 Dalton St.
I: He Said, She Said: through Thurs., 12:45, 3, 5:15, 7:45, 10:05; Fri., Sat., 12:15 a.m.
II: L.A. Story: through Thurs., 12:50, 2:45, 5, 7:20, 9:40; Fri., Sat., midnight
III: Awakenings: through Thurs., 1:30, 4:30, 7:30, 10; Fri., Sat. 12:10 a.m.
IV: Sleeping with the Enemy: through Thurs., 1, 3:15, 5:30, 7:40, 9:50; Fri., Sat. midnight
CINEMA 57 (482-1222)
200 Stuart St.
I: The Doors: through Thurs., 2, 4:45, 7:30, 10:15; Fri.-Sun. mats., 11:30
II: GoodFellas: through Thurs., 1:30, 4:45, 8
COPLEY PLACE (266-1300)
100 Huntington Ave.
I: Shipwrecked: through Thurs., 10:45 a.m., 12:50, 2:50, 5:10, 7:15, 9:20 (Sun., no 10:45 a.m. show); Fri., Sat., 11:45
II: Rosencrantz & Guildenstern Are Dead: through Thurs., 10 a.m., 12:20, 2:40, 5:10, 7:30, 10 (Sun., no 10 a.m. show)
III: Book of Love: through Thurs., 11 a.m., 1, 3, 5, 7, 9 (Sun., no 11 a.m. show); Fri., Sat., 11:30
IV: The Godfather Part III: through Thurs., 10 a.m., 1:30, 5, 8:30 (Sun., no 10 a.m. show)
V: White Fang: through Thurs., 10:10 a.m., 12:30, 2:50, 5:20 (Sun., no 10:10 a.m. show)
VI: Mr. & Mrs. Bridge: through Thurs., 7, 9:40
VII: The Neverending Story II: through Thurs., 10:20 a.m., 12:30, 2:40, 4:50
VIII: The Russia House: through Thurs., 7:30, 10
IX: Edward Scissorhands: through Thurs., 10 a.m., 12:10, 2:30, 4:40
X: Home Alone: through Thurs., 10:30 a.m., 12:45, 3, 5:15, 7:30, 9:45 (Sun., no 10:30 a.m. shows); Fri., Sat., midnight
XI: Mermaids: through Thurs., 7:30, 9:50; Fri., Sat., midnight
XII: Once Around: through Thurs., 10:45 a.m., 1:30, 4:15, 7, 9:30 (Sun., no 10:45 a.m. show); Sat., Sun., 11:50
XIII: Hamlet: through Thurs., 10 a.m., 1, 4, 7, 10 (Sun., no 10 a.m. show)
XIV: King Ralph: through Thurs., 10 a.m., 12:10, 2:20, 4:30, 7:10, 9:20 (Sun., no 10 a.m. show); Fri., Sat., 11:45
NICKELODEON (424-1500)
606 Comm Ave
I: Scenes from a Mall: through Thurs., 1:15, 3:30, 5:45, 8, 10:15
II: Cyrano de Bergerac: through Thurs., 1:15, 4:15, 7:30, 10:10
III: The Field: through Thurs., 1:10, 3:20, 5:30, 7:40, 9:50; Fri., Sat. midnight
IV: Ay, Carmella!: through Thurs., 11, 3:10, 5:20, 7:30, 9:45; Fri., Sat. midnight
V: Green Card: through Thurs., 1, 3:15, 5:30, 7:45, 10; Fri., Sat. midnight
PARIS (267-8181)
841 Boylston St.
Alice: through Thurs., 12:45, 3, 5:15, 7:45, 10:10

BROOKLINE

CHESTNUT HILL (277-2500)
Rte. 9 and Hammond St.
I: He Said, She Said: through Thurs., 1, 3:15, 5:20, 7:35, 10
II: L.A. Story: through Thurs., 1:15, 3:25, 5:30, 7:40, 9:55
III: Silence of the Lambs: through Thurs., 1:30, 4:05, 7, 9:20
IV: Sleeping with the Enemy: through Thurs., 1, 3:15, 5:20, 7:30, 10
V: Green Card: through Thurs., 1:30, 4:10, 7:15, 9:30
CIRCLE CINEMA (566-4040)
Cleveland Circle
I: The Doors: through Thurs. Call for times.
II: The Neverending Story II: through Thurs. Call for times.
III: Awakenings: through Thurs. Call for times.
IV: Home Alone: through Thurs. Call for times.
V: Dances with Wolves: through Thurs. Call for times.
VI: Alice: through Thurs. Call for times.
COOLIDGE CORNER (734-2500)
290 Harvard St.
The Coolidge Corner and Amnesty International present the "Human Rights Film Festival." Films and times are listed below.
I: Taxi Blues: through Thurs., 3:30, 5:30, 7:40, 9:50; Sat., Sun., 1:30
Evil Dead II: Fri., Sat., midnight
II: Brazil: Fri., Sat., 5:30, 9:45; Sat. mat., 1:15
Dr. Strangelove: Fri., Sat., 3:45, 8
Inframan: Fri., Sat., midnight
Hidden Agenda: Sun., Mon., 3:25, 7:50
The Kiss of the Spider Woman: Sun., Mon., 5:30, 9:50; Sun. mat., 1
How Nice To See You Alive: Tues., Wed., 5:40, 9:50
The Official Story: Tues., Wed., 3:30, 7:35
Larks on a Sting: Thurs., 7:30 (Amnesty International benefit premiere)

CAMBRIDGE

BRATTLE (876-6837)
40 Brattle St., Harvard Sq.
The Last Picture Show: Fri., Sat., 3, 5:10, 7:30; Sat. mat., 12:45; Wed., 3:50, 7:45
Texasville: Fri., Sat., 9:45
Dr. No: Fri., midnight
Bombshell: Sun., 4:15, 7:45
I'm No Angel: Sun., 2:30, 6, 9:30
They Live by Night: Mon., 4:10, 8
Party Girl: Mon., 6, 9:45
Women's Story: Tues., 4, 8
Paiombella Rossa: Tues., 5:55, 9:50
Targets: Wed., 6, 9:50
Before the Revolution: Thurs., 3:15, 7:40
Accatone: Thurs., 5:20, 9:45
West Side Story: Fri. the 8th, 8
From Russia with Love: Fri. the 8th, midnight
FRESH POND MALL, (661-2900)
168 Alewife Brook Parkway
I: Silence of the Lambs: through Thurs., 12:30, 2:50, 5:10, 7:35, 10
II: He Said, She Said: through Thurs., 12:40, 3, 5:20, 7:45, 10:10
III: King Ralph: through Thurs., 12:45, 3, 5:15, 7:30, 9:45
IV: Shipwrecked: through Thurs., 1, 3:10, 5:20, 7:30, 9:40
V: The Grifters: through Thurs., 12:50, 3:10, 5:30, 7:50, 10:10
VI: L.A. Story: through Thurs., 12:50, 2:50, 5, 7:20, 9:25
VII: Sleeping with the Enemy: through Thurs., 1, 3:15, 5:30, 7:40, 9:50
VIII: Home Alone: through Thurs., 1, 3:05, 5:10, 7:20, 9:40
IX: The Neverending Story II: through Thurs., 12:40, 2:45
X: Awakenings: through Thurs., 4:45, 7:30, 10
XI: Rosencrantz & Guildenstern Are Dead: through Thurs., 12:30, 2:50, 5:10, 7:30, 9:50
HARVARD SQUARE (864-4581)
10 Church St.
I: Alice: through Thurs., 1, 3:15, 5:30, 7:50, 10; Fri., Sat. 12:10 a.m.
II: Hamlet: through Thurs., 1, 4, 7:40, 10:10
III: Cyrano de Bergerac: through Thurs., 1:15, 3:50, 7:20, 9:50
IV: Dances with Wolves: through Thurs., 12:30, 3:45, 7, 10:15
V: The Doors: through Thurs., 1, 3:45, 7, 9:40; Fri., Sat., 12:10 a.m.
VI: The Rocky Horror Picture Show: Fri, Sat., 12:15 a.m.
JANUS CINEMA (661-3737)
57 JFK St.
Scenes from a Mall: through Thurs., 1:15, 3:30, 5:45, 8, 10:15

SUBURBS

ARLINGTON Regent (643-1198)
7 Medford St.
The Manchurian Candidate: Fri., Sat., 7
From Here to Eternity: Fri., Sat., 9:15; Sat., 4:45
Local Hero: Sun.-Wed., 7
Baghdad Cafe: Sun.-Wed., 9; Sun. mat., 5:15
The Pathfinder: Thurs., Fri. the 8th, 7:15
Freeze/Die/Come to Life: Thurs., Fri. the 8th, 9
ARLINGTON, Capitol (648-4340)
204 Mass Ave
I: The Godfather Part III: through Thurs., 4:15, 7:30; Sat., Sun. mat., 1
II: White Fang: through Thurs., 4:40; Sat., Sun. mats., 12:20, 2:30
III: Green Card: through Thurs., 4:55, 7:15, 9:30; Sat., Sun. mats., 12:45, 2:50
IV: Kindergarten Cop: through Thurs., 4:45; Sat., Sun. mats., 12:20, 2:30
V: My Twentieth Century: through Thurs., 7:05, 9:05
VI: The Russia House: through Thurs., 4:40, 7, 9:25
VII: Hidden Agenda: through Thurs., 7:10, 9:15
VIII: The Rescuers Down Under: Sat., Sun., mats., 12:45, 1:45, 3:15
BEVERLY, Cabot Street Cinema (508-927-3677)
286 Cabot St.
The Russia House: Fri., Sat., Mon., 4:30, 7, 9:30
Vincent and Theo: Tues.-Thurs., 5:15, 8
Misery: Fri. the 8th, 5, 7:15, 9:30
BRAINTREE, General Cinema (848-1070)
South Shore Plaza
I: Green Card: through Thurs., 12:15, 2:30, 4:50, 7:10, 9:30
II: Scenes from a Mall: through Thurs., 1, 3:10, 5:25, 7:40, 9:50
III: The Doors: through Thurs., 12:45, 3:30, 7, 9:40
IV: Home Alone: through Thurs., 12:30, 2:45, 5, 7:20, 9:40
BROCKTON, Westgate Mall General Cinema (508-588-5050)
I: Scenes from a Mall: through Sat., 1:20, 3:20, 5:20, 7:35, 9:40
II: He Said, She Said: through Sat., 1:05, 3:15, 5:30, 7:45, 9:55
III: Nothing But Trouble: through Thurs., 1:30, 4, 7, 9:15
IV: Shipwrecked: through Thurs., 1, 3:10, 5:15, 7:20, 9:30
V: Once Around: through Thurs., 7:35, 9:50
VI: White Fang: through Thurs., 1, 3:10, 5:25
VII: King Ralph: through Thurs., 1:10, 3:30, 5:35, 7:40, 9:55
VIII: Home Alone: through Thurs., 1, 3:15, 5:30, 7:45, 10
BROCKTON, Loews Theatres (508-963-1010)
Rte. 27
I: Silence of the Lambs: through Thurs., 7:10, 9:35; Sat., Sun. mats., 1:20, 4:20
II: Sleeping with the Enemy: through Thurs., 7:30, 9:50; Sat., Sun. mats., 1, 3:05, 5:20
III: The Doors: through Thurs., 7, 9:45; Sat., Sun. mats., 1:10, 4
IV: Dances with Wolves: through Thurs., 5, 8:30; Sat., Sun. mats., 1:20
BURLINGTON, General Cinema I-IV (272-4410)
Rte. 128, exit 42
I: Scenes from a Mall: through Thurs., 1, 3, 5:05, 7:20, 9:35
II: Shipwrecked: through Thurs., 12:45, 3, 5:15, 7:15, 9:15
III: L.A. Story: through Thurs., 5, 7:30, 9:40
IV: The Neverending Story II: through Thurs., 12:15, 2:15
V: White Fang: through Thurs., noon, 2:30
VI: GoodFellas: through Thurs., 4:30, 7:45
DANVERS, Cinema City, Loews Theatres (593-2100)
Rte. 128, exit 24
I: The Doors: through Thurs., 1:15, 4:15, 7:10, 9:50; Fri., Sat., 12:15 a.m.
II: Shipwrecked: through Thurs., 1:25, 3:15, 5:10, 7, 9:15; Fri., Sat., 11:15
III: Silence of the Lambs: through Thurs., 1:35, 4:05, 7:15, 9:40; Fri., Sat., midnight
IV: Scenes from a Mall: through Thurs., 1:10, 3:10, 5:15, 7:30, 9:35; Fri., Sat., 11:50
V: He Said, She Said: through Thurs., 1:20, 3:50, 7:25, 9:55; Fri., Sat., 12:10 a.m.
VI: L.A. Story: through Thurs., 1, 3, 5, 7:35, 9:35; Fri., Sat., 11:55
DANVERS, Liberty Tree Mall, Loews Theatres (599-3122)
Rte. 128, exit 24
I: Dances with Wolves: through Thurs., 1, 4:30, 8
II: Sleeping with the Enemy: through Sat., 1:10, 3:15, 5:20, 7:25, 9:35
DEDHAM, Showcase 10 (326-4955)
950 Providence St.
I: Shipwrecked: through Thurs. Call for times.
II: Book of Love: through Thurs. Call for times.
III: Mr. & Mrs. Bridge: through Thurs. Call for times.
IV: He Said, She Said: through Thurs. Call for times.
V: King Ralph: through Thurs. Call for times.
VI: Silence of the Lambs: through Thurs. Call for times.
VII: Nothing But Trouble: through Thurs. Call for times.
VIII: The Neverending Story II: through Thurs. Call for times.
IX: Sleeping with the Enemy: through Thurs. Call for times.
X: L.A. Story: through Thurs. Call for times.
XI: The Grifters: through Thurs. Call for times.
XII: White Fang: through Thurs. Call for times.
XIII: Awakenings: through Thurs. Call for times.
XIV: Kindergarten Cop: through Thurs. Call for times.
XV: Dances with Wolves: through Thurs. Call for times.
FRAMINGHAM, General Cinema I-VI (235-8020)
Rte. 9, Shopper's World
I: Shipwrecked: through Thurs., 1, 3, 5, 7:20, 9:45
II: Scenes from a Mall: through Thurs., 1, 3:15, 5:15, 7:45, 9:45
III: He Said, She Said: through Thurs., 12:45, 2:55, 5, 7:25, 9:50
IV: Sleeping with the Enemy: through Thurs., 12:30, 2:45, 5, 7:15, 9:40
V: Nothing But Trouble: through Thurs., 1, 3, 5, 7:45, 10
VI: Once Around: through Thurs., 1:15, 4, 7:30, 9:50
HANOVER, General Cinema I-IV (337-5353)
Hanover Mall, Rtes. 3 and 53
I: Scenes from a Mall: through Thurs., 1:20, 3:20, 5:20, 7:35, 9:40
II: Nothing But Trouble: through Thurs., 1, 3:15
III: He Said, She Said: through Thurs., 1, 3:10, 5:20, 7:30, 9:45
IV: Home Alone: through Thurs., 1:30, 4:15, 7, 9:30
V: GoodFellas: through Thurs., 5:20, 8:15
HINGHAM, Loring Hall Cinema (749-1400)
65 Main St.
Dances with Wolves: through Thurs., 7:30; Sat., Sun. mats., 2
LEXINGTON Flick (862-3260)
1794 Mass Ave
I: Green Card: through Thurs., 7, 9:30
II: The Grifters: through Thurs., 7:15, 9:30
III: The Rescuers Down Under: Fri., Sat. mats., 1, 3:30
IV: Kindergarten Cop: Fri., Sat. mats., 1, 3:30
MAYNARD Fine Arts Theatre (508-897-8100)
19-21 Summer St. (Rte. 62)
I: L.A. Story: Fri., 7:15, 9:30; Sat., 4, 7:15, 9:30; Sun., 4, 7; Mon.-Thurs., 6:15, 8:30
II: Hamlet: Fri., Sat., 7; Sun., 4; Mon.-Thurs., 6:15
III: Alice: Fri., 9:30; Sat., 4, 9:30; Sun., 7; Mon.-Thurs., 8:30
IV: Awakenings: Fri., 7, 9:30; Sat., 4, 7, 9:30; Sun., 4, 7; Mon.-Thurs., 7
NATICK Flick (653-5757)
Rte. 9, Sherwood Plaza
I: Kindergarten Cop: Sat., Sun. mats., 1, 3:30
II: Green Card: through Thurs., 7:15, 9:30; Sat., Sun. mats., 1, 3:30
III: The Grifters: through Thurs., 7, 9:30
IV: White Fang: Sat., Sun. mats., 1, 3:30
V: Awakenings: through Thurs., 7, 9:30
NATICK, Loews Theatres (237-5840)
Rte. 9, opposite Shopper's World
I: L.A. Story: through Thurs., 7:20, 9:50; Fri., Sat., midnight
II: The Doors: through Thurs., 1, 4, 7, 9:40; Fri., Sat., 12:05 a.m.
III: Silence of the Lambs: through Thurs., 1:30, 4:15, 7:15, 9:55; Fri., Sat., 12:05 a.m.
IV: Home Alone: through Thurs., 1:20, 3:45, 7:30, 9:45; Fri., Sat., midnight
V: The Neverending Story II: through Thurs., 1:10, 3, 5
VI: Dances with Wolves: through Thurs., 1, 4:30, 8
VII: King Ralph: through Thurs., 1:15, 3:40, 7:15, 9:30; Fri., Sat., 11:30
NEWBURYPORT, Screening Room (508-462-3456)
82 State St.
C'est la vie: Fri., Sat, 7, 9; Sun.-Tues., 8
L'Atalante: Wed., Thurs., 8; Fri. the 8th, 7, 9
NEWTON, West Newton Cinema (964-6060)
1296 Washington St.
I: Shipwrecked: through Thurs., 1, 3:10, 5, 7:15, 9:25
II: Scenes from a Mall: through Thurs., 12:20, 2:10, 4, 6, 8:05, 9:45
III: The Grifters: through Thurs., 12:30, 2:40, 4:50, 7:20, 9:50
IV: Nasty Girl: through Thurs., 5, 7
V: Mr. & Mrs. Bridge: through Thurs., 1:30, 4:20, 7, 9:25
VI: Cinema Paradiso: through Thurs., 2:45
VII: The Rescuers Down Under: Sat., Sun. mats., 12:40
VIII: White Fang: through Thurs., 1:10, 3:30, 5:40
IX: GoodFellas: through Thurs., 9
X: Hamlet: through Thurs., 7:40; Fri., Sat., 7:40, 10:05
PEABODY, General Cinema (599-1310)
North Shore Center
I: GoodFellas: through Thurs., 8:30
II: White Fang: through Thurs., 1:15, 3:40, 6:10
III: Home Alone: through Thurs., 1, 4, 7:10, 9:20
IV: King Ralph: through Thurs., 12:45, 2:50, 4:55, 7:15, 9:25
QUINCY, Entertainment Cinemas (773-5700)
1585 Hancock St., Quincy Fair Mall
I: Sleeping with the Enemy: through Thurs., 11:35 a.m., 2:10, 4:30, 7:15, 9:40
II: L.A. Story: through Thurs., 11:35 a.m., 2:15, 4:35, 7:15, 9:40
III: Silence of the Lambs: through Thurs., 11:20 a.m., 2, 4:30, 7, 9:40
IV: Shipwrecked: through Thurs., 11:40 a.m., 2:10, 4:35, 7:10, 9:35
V: Dances with Wolves: through Thurs., 11:25 a.m., 3, 7:20
VI: King Ralph: through Thurs., 11:40 a.m., 2:05, 4:35, 7:05, 9:35
VII: Awakenings: through Thurs., 7, 9:35
VIII: The Neverending Story II: through Thurs., 11:45 a.m., 2:15, 4:45
REVERE, Showcase Cinema (286-1660)
Rte. 1 and Squire Rd.
I: Shipwrecked: through Thurs. Call for times.
II: The Doors: through Thurs. Call for times.
III: Book of Love: through Thurs. Call for times.
IV: He Said, She Said: through Thurs. Call for times.
V: Scenes from a Mall: through Thurs. Call for times.
VI: Silence of the Lambs: through Thurs. Call for times.
VII: King Ralph: through Thurs. Call for times.
VIII: Nothing But Trouble: through Thurs. Call for times.
IX: The Neverending Story II: through Thurs. Call for times.
X: Sleeping with the Enemy: through Thurs. Call for times.
XI: L.A. Story: through Thurs. Call for times.
XII: White Fang: through Thurs. Call for times.
XIII: Awakenings: through Thurs. Call for times.
XIV: Kindergarten Cop: through Thurs. Call for times.
XV: The Godfather Part III: through Thurs. Call for times.
XVI: Home Alone: through Thurs. Call for times.
XVII: Dances with Wolves: through Thurs. Call for times.
SALEM, Loews Theatres (595-4700)
East India Mall
I: Book of Love: through Thurs., 7:30, 9:15; Sat., Sun. mats., 1:30, 3:15, 5
II: Green Card: through Thurs., 7:15, 9:15; Sat., Sun. mats., 1:45, 4:15
III: Awakenings: through Thurs., 7, 9:20; Sat., Sun. mats., 1:15, 4
SCITUATE, Entertainment Cinemas (545-0045)
Front St., Scituate Harbor
I: Sleeping with the Enemy: through Thurs., 7, 9; Sat., Sun. mats., 2, 4:15
II: Dances with Wolves: through Thurs., 7:15
III: The Rescuers: Sat., Sun., 2, 4:15
IV: Silence of the Lambs: through Thurs., 7, 9:15; Sat., Sun. mats., 7, 9:15
V: Once Around: through Thurs., 7, 9:15; Sat., Sun. mats., 2, 4:15
SOMERVILLE, Loews Theatres (628-7000)
35 Middlesex Ave., Assembly Sq. Mall
I: The Doors: through Thurs., 1:20, 4:15, 7, 9:40; Fri., Sat., 12:05 a.m.
II: Shipwrecked: through Thurs., 1:20, 3:30, 5:40, 8:05, 10:10; Fri., Sat., midnight
III: Scenes from a Mall: through Thurs., 1:15, 3:25, 5:25, 7:25, 9:30; Fri., Sat., 11:20
IV: He Said, She Said: through Thurs., 1:30, 4:30, 7:10, 9:40; Fri., Sat., 11:55
V: Silence of the Lambs: through Thurs., 1:30, 4:15, 7:15, 9:50; Fri., Sat., midnight
VI: King Ralph: through Thurs., 12:45, 3, 5:15, 7:55, 10:15; Fri., Sat., 12:15 a.m.
VII: L.A. Story: through Thurs., 12:55, 3:10, 5:25, 7:35, 10; Fri., Sat., midnight
VIII: Sleeping with the Enemy: through Thurs., 1, 3:15, 5:25, 7:45, 10:10; Fri., Sat., 12:10 a.m.
IX: The Grifters: through Thurs., 7:20, 9:50; Fri., Sat., midnight
X: The Neverending Story II: through Thurs., 12:50, 3:05, 5:20
XI: Awakenings: through Thurs., 1:45, 4:30, 7:10, 9:55; Fri., Sat., 12:15 a.m.
XII: Dances with Wolves: through Thurs., 1, 4:30, 8:15
XIII: Home Alone: through Thurs., 12:30, 2:50, 5, 7:15, 9:25; Fri., Sat., 11:30
SOMERVILLE THEATRE (625-5700)
Davis Square, Somerville
The Russia House: Fri., 7, 9; Mon.-Thurs., call for times.
STOUGHTON, Entertainment Cinema (344-4566) 807 Washington St.
Kindergarten Cop: through Thurs., 7, 9:05
WEYMOUTH, Cameo Theater (335-2777) Columbia Sq., South Weymouth
I: Silence of the Lambs: through Thurs., 7, 9:30; Sat., Sun. mats., 1, 3:20
II: The Neverending Story II: Sat., Sun. mats., 1, 3
III: L.A. Story: through Thurs., 7:15, 9:30
WEYMOUTH, Cinemas (337-5840)
Rte. 3A, Harbor Light Mall
I: Once Around: through Sat., 7:15, 9:30
II: Scenes from a Mall: through Thurs., 7:15, 9:15; Sat., Sun. mats., 1:15, 3:15, 5:15
III: King Ralph: through Thurs., 7:30, 9:30; Sat., Sun. mats., 1, 3, 5
IV: Home Alone: through Thurs., 7:30, 9:30; Sat., Sun. mats., 1:15, 3:15, 5:15
V: The Neverending Story II: Sat., Sun. mats., 1, 3, 5
WOBURN, Showcase (933-5138)
Main St., Middlesex Canal Park
I: The Doors: through Thurs. Call for times.
II: Silence of the Lambs: through Thurs. Call for times.
III: King Ralph: through Thurs. Call for times.
IV: Sleeping with the Enemy: through Thurs. Call for times.
V: Awakenings: through Thurs. Call for times.
VI: He Said, She Said: through Thurs. Call for times.
VII: Home Alone: through Thurs. Call for times.
VIII: Dances with Wolves: through Thurs. Call for times.

FILM SPECIALS

BOSTON PUBLIC LIBRARY (536-5400, ext. 328), Copley Square, Boston. Ken Burns's *The Civil War* continues **Mon.:** at 6 p.m., "The Universe of Battle — 1863." Free.
BROOKLINE PUBLIC LIBRARY (730-2368), Main Library, 361 Washington St., Brookline. A series of classics about women continues **Wed.:** at 2 and 7:30 p.m., *Queen Christina* (1934), Greta Garbo, with the short film "Lotta Reininger, Filmmaker" (1973). Free.
CAMBRIDGE CENTER FOR ADULT EDUCATION (547-6789), Blacksmith House, 56 Brattle St., Cambridge. The series "Eastern European Cinema: Before Glasnost" continues. **Fri.:** Andrzej Wajda's *Man of Iron* (Poland, 1980). **Fri. the 8th:** Imre Gyongyossy's *The Revolt of Job* (Hungary, 1984). Admission $3.50.
EMERSON COLLEGE presents films at Zero Marlborough St., Boston. "Films from the Margin" presents works by local independent filmmakers through Apr. 26. **Fri.:** at 7:30 p.m., Alfred Guzetti presents three of his films. Admission $4; call 578-8855.
FRENCH LIBRARY (266-4351), 53 Marlborough St., Boston. "Women Directors from Quebec" runs through March. **Fri.-Sun.:** Léa Pool's *Strass Café*. **Thurs.:** at 6:15 p.m., a related lecture is presented in English by Carolynn Rafman-Lisser, director of Cinemama, an organization that prepares programs on women's films (admission $6). **Fri. the 8th:** Louise Carré's *It Can't Be Winter We Haven't Had Summer Yet.* Films screen at 8 p.m. and are shown in French with subtitles. Admission $4, $3 for members.
HARVARD-EPWORTH METHODIST CHURCH (354-0837), 1555 Mass Ave, Cambridge. **Sun.:** at 8 p.m., Max Ophuls's *The Reckless Moment* (1949). Admission $3.
HARVARD FILM ARCHIVE (495-4700), 24 Quincy St., Cambridge. "The Films of Roberto Rossellini" continues. **Fri.** at 7 p.m. and **Sun.** at 9 p.m., *Paisan*. **Fri.** at 9 p.m. and **Sat.** at 9:15 p.m.: *Stromboli*. **Sat.:** at 7 p.m., *Germany, Year Zero/Evil Street* and *The Miracle*. **Fri. the 8th:** at 7 p.m., *Francis, God's Jester*; at 9 p.m., *Envy* and *Voyage in Italy*. "Human Rights and Cinema" continues with two Boston premieres on **Mon.:** at 5:30 and 8 p.m., *Isle of Flowers* and *H2 Worker*. "Oneiric Cinema" continues **Tues.:** at 5:30 and 8 p.m., *Providence*. "Italian Cinema" continues **Wed.:** at 5:30 and 8 p.m., *Red Desert*. "Warhol and the Poets" is presented **Thurs.:** at 7 p.m., an "Artists in Person" discussion featuring Gerard Malanga and Jonas Mekas precedes four short films by or about Warhol (admission $5). Except as noted, admission $4, $6 for double features (discounts for students, seniors, and children).
MASS. COLLEGE OF ART FILM SOCIETY (232-1555, x214 or 475), Longwood Bldg., 364 Brookline Ave., Boston. **Wed.:** at 7:30 p.m. in Room 309, Dan Barnett's *Endless*, Mark Lapore's *The Sleepers*, and Agnes Varda's *L'Opera Mouffe* (admission $3). **Fri. the 8th:** at 7:30 p.m. in Longwood Auditorium, an evening with Gerard Malanga, featuring a discussion by the artist and screenings of his work (admission $5).
MASS. INSTITUTE OF TECHNOLOGY, Cambridge. "Black Student Union Films Series" presents films Fridays in the Black Student Union Lounge, Walker Room 50-105, 142 Memorial Dr. **Fri.:** *Sugar Cane Alley*. Free; call 253-4861.
MUSEUM OF FINE ARTS (267-9300, ext. 300), 465 Huntington Ave., Boston. The museum presents Boston area premieres this week. **Fri.** at 6:30 and 8:15 p.m., and **Sun.** at 3:30 p.m.: *Hollywood Mavericks*. **Wed.-Fri. the 8th:** at 5:30 and 7:45 p.m., *Berkeley in the Sixties*. Films are screened in the Remis Auditorium. Admission $5, $4.50 for MFA members, students, and seniors.
SOMERVILLE PUBLIC LIBRARY (623-5000), 79 Highland Ave., Somerville. **Thurs.:** at 6:30 p.m., *Father's Little Dividend*, with Spencer Tracy. Free.
SOUTH BOSTON BRANCH LIBRARY (268-0180), 646 East Broadway, South Boston. "Salute to Ireland" begins **Thurs.:** at 6 p.m., Robert Flaherty's *Man of Aran* (1934). Free.
WABAN BRANCH LIBRARY, 1380 Beacon St., Newton. The Newton Television Foundation presents a film on **Thurs.:** at 2:30 p.m., *So Sad, So Sorry, So What*, a documentary about JoAnne, a single mother, prison inmate, recovering addict, and person with AIDS. Call 965-8477 for information.
WANG CENTER FOR THE PERFORMING ARTS (482-9393), 270 Tremont St., Boston. A series of classic films continues. **Mon.:** at 7:30 p.m., *Apocalypse Now*. Hosted by Frank Avruch, with a live performance in the Grand Lobby by the Jazz Pops Ensemble beginning at 6 p.m. Admission $6.
WELLESLEY FREE LIBRARY (235-1610), 530 Washington St., Wellesley. **Thurs.** at 2 and 7:30 p.m., *The Invisible Man* (1933). Free.

FILM STRIPS

compiled by Charles Taylor

MOVIE OF THE WEEK: The Hard Way (1991). John Badham directs this action comedy about an obnoxious, egotistical young actor (Michael J. Fox) who wants the role of a cop in an upcoming film so badly that he arranges to go to New York City and tag after an angry, unconventional cop (James Woods) who wants nothing to do with him. With Stephen Lang, Christina Ricci, Annabella Sciorra, and rapper L.L. Cool J. *Opens Friday March 8 at the Cinema 57 and the Circle and in the suburbs.*

A

ACCATONE (1961). Pier Paolo Pasolini's first film, about the existence of petty thieves in a Roman slum. *Brattle.*

★★ALICE (1990). A pastiche of old shtick from other, better Woody Allen movies plus the requisite borrowings from other, usually better films and filmmakers. Mia Farrow is a mousy housewife cowed into complacency by 16 years of marital fidelity to a stockbroker husband (William Hurt) who barely knows she exists. When she goes to a Chinese herbalist (the late Keye Luke) for back pain, he gives her a series of herbs that turn her into a jazz-savvy seductress going after the saxophonist (Joe Mantegna) she's attracted to; they also make her invisible and summon up the spirit of her dead first love (Alec Baldwin). There's little new, amusing, or necessary here — it's another bland dissection of the rich and neurotic, even though Allen appears to get a huge kick out of the Fifth Avenue window displays he shows. *Paris, Harvard Square, Circle.*

★★AWAKENINGS (1990). Penny Marshall's film is based on Oliver Sacks's account of encephalitic mental patients awakened after decades with the help of a miracle drug; and at first it has a flaky charm and a fascination with the awkward synapses of the human brain. As Dr. Sayers (the character modeled on Sacks), Robin Williams gives a wonderfully mature portrayal of compassion and befuddlement. Midway through, though, when Marshall begins to focus on the newly alert Leonard (Robert De Niro), the film turns into a life parable meant to make us appreciate our common luck. Had the film been true to the desperation of Leonard's life, it wouldn't be poignant and lighthearted. It would be horrifying. *Cheri, Fresh Pond, Circle, suburbs.*

AY, CARMELA! (1991). See review in this issue. *Nickelodeon.*

B

★★★★BEFORE THE REVOLUTION (1964). Bernardo Bertolucci's second film is this magnificent, personal examination of the emotional limitations of Communism. The hero (Francesco Barilli) can't resist the temptations of the life he's supposedly fighting to terminate — life "before the revolution." Bertolucci was 22 when he made this picture, and it's a young man's movie in the best sense, a triumph of temperament as well as technique. *Brattle.*

★★★★BOMBSHELL (1933). Pure enjoyment. Jean Harlow does a witty self-parody as the sexy star who wages a war against the imaginatively intrusive studio publicity chief (played by that brilliant comic force, Lee Tracy) when her plans to adopt a baby threaten to destroy the image he's built up for her. The sensational cast also include Franchot Tone as the dreamy aristocrat she falls for (he's amazingly good), Pat O'Brien as a feisty director, Frank Morgan as Harlow's dad (a sort of Gay '90s clotheshorse), and a couple of sheepdogs who keep getting hilariously underfoot. Victor Fleming directed, from a first-rate script by John Lee Mahin and Jules Furthman. *Brattle.*

★★★BRAZIL (1985). Terry Gilliam's manic fantasy may be the first visionary epic that's also a no-holds-barred black comedy. Set in a vast, looming, Orwellian metropolis "somewhere in the 20th century," it's about a humble everyman (Jonathan Pryce), an anonymous drone in the vast totalitarian machinery, who catches a glimpse of the girl of his dreams and accepts a post in the sinister Information Retrieval department to find out who she is. Gilliam's Orwell-meets-Monty-Python visuals are at once funny and spectacular, and though the picture doesn't have much emotional grip, it offers a bitingly hilarious view of modern bureaucratic man clutching at the last fragments of his identity. *Coolidge Corner.*

C

★CYRANO DE BERGERAC (1990). Drab, inept, top-heavy, and entirely misguided, this version of the Edmond Rostand play, which is supposed to be about how little appearances count in comparison with wit, suffocates its source with photogenic "production values." Director Jean-Paul Rappeneau, who adapted the play with Jean-Claude Carrière, swings the camera around, or misplaces it, so you either miss the point of scenes or can't get your bearings. And Gérard Depardieu is miscast. The qualities of past great Cyranos — José Ferrer, Christopher Plummer, Steve Martin — include sly high style, physical and vocal agility, speed, and precision, not qualities you associate with Depardieu. Vincent Perez isn't bad as Christian, and in a few brief scenes as the baker Rageneau, Roland Bertin is lively and funny. *Nickelodeon, Harvard Square.*

D

★★★1/2 DANCES WITH WOLVES (1990). Kevin Costner's ambitious directorial debut surges toward simplicity and wholeness, with a fundamental integrity and honesty. Costner plays a Union officer who, after being decorated as a hero, chooses the frontier for his assignment, where he and the Sioux Indians gingerly approach one another, and he gradually succumbs to their way of life. Costner's vision of America at a crucial stage in its history is self-depreciating, serious, conflicted, and pure. He does burden the film with banal voice-over narration, and an overindulgence in spectacle and landscape. But the flaws are subsumed by the film's sweep and bounty. With Mary McDonnell and the extraordinary Native American actors Graham Greene, Rodney A. Grant, and Tantoo Cardinal. *Charles, Harvard Square, Circle, suburbs.*

★★★DR. NO (1962). The beginning of a beautiful friendship between Bond — James Bond (the inimitable Sean Connery) — and the mass audience. In this first entry in the series, 007 does battle with the fiendish Dr. No (Joseph Wiseman) and somewhat more pleasant duty with the swimmingly attired Ursula Andress (as Honey Ryder). Also with Jack Lord; directed by Terence Young. *Brattle.*

DON'T TELL HER IT'S ME (1991). See review in this issue. *Beacon Hill.*

THE DOORS (1991). See review in this issue. *Cinema 57, Harvard Square, Circle, suburbs.*

E

★★1/2 EDWARD SCISSORHANDS (1990). Tim Burton's new film is as simple-minded, unformed, and ephemeral as a teenager's longings. This contrived pastiche is held together by dazzling imagery, a flair for physical comedy, skewed visual wit, and the director's palpable sincerity. Johnny Depp's Edward is a pale-faced boy in black leather whose hands end in a collection of razor-sharp shears. The creation of a mysterious inventor (Vincent Price) who died before he could complete his work, Edward is rescued by an Avon Lady (Dianne Wiest) who takes him home with her and introduces him to her neighbors. The film is a hackneyed fable of suburban hypocrisy and adolescent alienation, but Depp's performance radiates pathos and lingers in the imagination. With Winona Ryder. *Copley Place, suburbs.*

★★★EVIL DEAD 2: DEAD BY DAWN (1987). They're *really* back. In this even gonzo-er sequel to *The Evil Dead*, director Sam Raimi makes an essential break with the horror genre: the monstrous climax starts five minutes into the movie and just keeps going — it's the horror film as multiple orgasm. As before, we're in a tumble-down shack in the middle of the woods somewhere; once again, visitors arrive, and the wood demons go apeshit. But this time (at least for the first half), there's only one character (Bruce Campbell), and that lets Raimi turn the movie into a concentrated exercise in horror-comedy high jinks, a vertiginous slapstick orgy of gore and camerawork and things that go squish in the night. When Raimi's on, he's a screwy, hyperkinetic original. *Coolidge Corner.*

EXECUTIVE SUITE (1954). Robert Wise directed this epic soaper about life in a business firm. The huge cast include William Holden, Barbara Stanwyck, and Shelley Winters. *Brattle.*

F

★★THE FIELD (1990). A noble fiasco. Jim Sheridan's film, set in the '20s and based on a play by John B. Keane, is full of dense stage oratory about Irish history and large-scale theatrical effects, and nothing in it really works. Richard Harris is a cruel, ruthless, land-obsessed farmer; when the field he's worked for years is put up for public auction, he finds himself outbid by an American (Tom Berenger) come to find his roots. Harris is playing an archetype, so his passion doesn't get us to the soul of the man. But you have to admire Sheridan's decision to throw himself into an ambitious project with only a wisp of a chance of succeeding at the box office. *Nickelodeon.*

★★FREEZE, DIE, COME TO LIFE (1990). This Soviet film about the nightmare of Stalinism shrugs off not only the shackles of feminism but the restraints of good filmmaking as well. Set in a mining town during World War II, the movie is about two scamps as insufferable as their squalid surroundings are studied. Director Vitaly Kanevski, himself a former prisoner in a labor camp, doesn't seem to have distanced himself enough from his experiences to say anything about them. The narrative is riddled with inconsistencies, and the few striking images cannot make up for the climax. *Running Arts at the Arlington Regent.*

★★★★FROM HERE TO ETERNITY (1953). Fred Zinnemann's adaptation of James Jones's novel of life on an American Army base at Pearl Harbor in the last days before we entered World War II is a great piece of popular filmmaking. The superb cast is topped by Montgomery Clift, who, as the unassuming Prewitt, gives one of his disquieting, intensely felt performances that make you feel privy to his every emotion. Frank Sinatra is very likable as the quirky troublemaker Maggio; Burt Lancaster makes a solid, powerful Sergeant Warden; Deborah Kerr is a surprisingly good match for him as the officer's wife he has an affair with; and Ernest Borgnine is scarily effective as the murderous Fatso. *Running Arts at the Arlington Regent.*

★★★FROM RUSSIA WITH LOVE (1963). One of the best of the Sean Connery Bond films, featuring Lotte Lenya as a nasty agent with knives in her shoes and a young Robert Shaw as the evil muscle boy sent to do away with 007. Directed by Terence Young. *Brattle.*

G

GERMANY, YEAR ZERO (1947). Roberto Rossellini's film is an examination of how a young Berliner is corrupted by Nazi ideology. *Harvard Film Archive.*

★★★THE GODFATHER PART III (1990). A decrepit work of genius that, even in ruins, stirs as much awe as irritation. In the final film of the trilogy, Michael Corleone (Al Pacino) tries to make the family business legitimate by bailing the Vatican Bank out of a crippling debt. Only, the deal turns out to a be a swindle operated by a vast and murky conspiracy, and Michael's hot-headed nephew (Andy Garcia) keeps tempting him to return to the old ways. The premise possesses a metaphorical elegance, but dramatically it lacks conviction and momentum. Michael can fall no further than he did in the last film; here, he's a black hole of self-betrayal and despair. And Coppola can't regain his brilliance. The film is a dazzling, inert memorial to his former glory. *Copley Place, Arlington Capitol, suburbs.*

★★★★GOODFELLAS (1990). Electrifying, hilarious, tragic, and vastly entertaining, Martin Scorsese's film of Nicholas Pileggi's *Wise Guy* tells the true story of Henry Hill, a petty mobster who earned a fortune in the rackets and then turned state's evidence when it all exploded in his face. The film is narrated by Hill (Ray Liotta) and his wife (Lorraine Bracco), and to their voices Scorsese has added the objective counterpart of Hill's subjective interpretation; we're let in on the joke, but at the cost of complicity. Liotta, though essentially passive, has menace and a roiling blackness. The older con, Jimmy Conway, is played by Robert De Niro as a wilier and crazier version of *Mean Streets*' Johnny Boy, and as crazy Tommy, Joe Pesci gives an inspired and scary performance. The violence here isn't attractive, but the perpetrators are, and the movie's ambiguities remain long after the laughter, the excitement, and the delight. *Cinema 57, West Newton, suburbs.*

★★★GREEN CARD (1990). Although it eventually succumbs to the conventions and predictable sentiments of formula, Peter Weir's lyrical but precise direction gives this romantic comedy a tart dollop of real life. Gérard Depardieu is a French émigré who needs a wife to get a green card; Andie MacDowell is a horticulturist who needs a husband to get the apartment she covets for its exquisite Victorian greenhouse. A marriage of convenience turns to love, but Weir and the actors spike this inevitability with a sexual tension that intensifies through the forced intimacy of shared lives — and lies. MacDowell brings to her self-righteous character a grave clumsiness that makes her an endearing straight person for the effusive Depardieu, who has a wit both sly and ingenious. *Nickelodeon, Arlington Capitol, Chestnut Hill, suburbs.*

★★★★THE GRIFTERS (1990). In this sensational adaptation of the Jim Thompson pulp novel, director Stephen Frears and screenwriter Donald E. Westlake cut through Thompson's pseudo-existential bull — putting quotation marks around the genre's conventions, crafting the story with amazing economy, and shining up the dialogue until it glitters. Roy Dillon (John Cusack) makes his living by the "short con"; his long-absent mother, Lily (Anjelica Huston), runs playback money at the track; Myra (Annette Bening) is a con artist who spots Roy as a colleague as soon as she sees him. Cusack reveals a caginess behind his warm, trusting gaze, and a lowdown quality he hasn't shown before. Bening, in a playful, brittle performance, is a shrewd, foul-minded kewpie doll. And Huston gives a performance that deserves to become legendary. She reveals a bottomless capacity for grief, like a Greek tragic heroine's. *Charles, Fresh Pond, West Newton, suburbs.*

H

★1/2 HAMLET (1990). Mel Gibson is focused and in character as Hamlet, and he gets the witty parts right, but they're easy. When he gets down to the serious stuff, he goes earnest and limp and you see the strain on his face. Franco Zeffirelli's film isn't unremittingly dreadful but, as Mercutio would say, 'tis bad enough, 'twill suffice. If the entire play were filmed, it would be well over four hours, but Zeffirelli isn't just cutting to the chase here, he's *cutting* the chase. The opening scene is gone, and he splits the "Get thee to a nunnery" speech in two, placing each half in a scene *other* than the one it belongs in. A few actors survive: Alan Bates as Claudius, the always splendid Ian Holm as Polonius, and especially Paul Scofield as the Ghost. Scofield plays the role as a man in unspeakable torment, and his humanity cuts a path that illuminates a sliver of the glorious play buried beneath this terrible movie. *Copley Place, West Newton, suburbs.*

★★HE SAID, SHE SAID (1991). This romantic comedy tries to explore the male/female conflict by focusing on point of view. Told twice, from the point of view of the characters (Kevin Bacon and Elizabeth Perkins), and the directors (Ken Kwapis and Marisa Silver), it takes on preconceptions only to confirm them. The movie has tart dialogue, brisk timing, and intelligent, resonant performances, notably from Perkins. Bacon's side of the story pokes mild fun at his macho posturings but succeeds mostly in presenting Perkins as an acerbic, clinging woman. It doesn't leave Perkins's side of the story much room, though it does show that what he sees as toughness, she knows is insecurity. Ultimately it says the same old things, only twice. *Cheri, Fresh Pond, Chestnut Hill, suburbs.*

★★HIDDEN AGENDA (1990). Director Ken Loach's agenda isn't hidden enough. In this film about Northern Ireland, he stresses polemics over dramatics and ends up sabotaging his message and his story both. Frances McDormand plays a member of a neutral civil-liberties organization who investigates charges of British police brutality against the Northern Irish after her boyfriend (Brad Dourif) is killed. Loach shows little skill or interest in such niceties as suspense, pacing or irony in answering who's behind the killings; his IRA is just a politically minded social club informing the world of English treachery. *Coolidge Corner, Arlington Capitol.*

★HOME ALONE (1990). This ineptly paced slapstick cartoon, written and produced by John Hughes and directed by Chris Columbus, can't be redeemed by a cast that includes Catharine O'Hara, Joe Pesci, John Heard, and Daniel Stern. Macaulay Culkin plays the youngest kid in a huge family who gets left behind when his folks go to Paris for the holidays. He then has to fend off two burglars (Pesci and Stern) with ingenious Rube Goldberg devices a kid might assemble if he had the resources of . . . a movie-production crew. Culkin does have a certain cloying charm, and there's an exuberance to the burglars' onslaught of the house before the plot strays into schmaltz and stale routine. Still, it's a one-joke movie. *Copley Place, Fresh Pond, Circle, suburbs.*

HOW NICE TO SEE YOU ALIVE (1989). Brazilian documentary about the survivors of that country's policy of torturing political dissidents. Directed by Lucia Marat. *Coolidge Corner.*

I

★★★1/2 I'M NO ANGEL (1933). "I could be your slave," young lawyer Cary Grant says to lion tamer Mae West, who replies, "Ooh, that could be arranged." This consistently funny outing is one of Mae's best. She wrote the screenplay, which allows her to sing a few of her honky-tonk numbers, dish out the gossip with her Greek chorus of hefty black maids (including Hattie McDaniel), and generally exude her salty, earthy persona. Mae responds to every pleasure with little cries that make her sound as if she were in the most exquisite form of distress. Directed by Wesley Ruggles. "Oh, Beulah, peel me a grape." *Brattle.*

★★★INFRA-MAN (1975). Outlandishly tacky fun. Watch the bionic space warrior defend Earth from the awful Princess Dragon Mom in this delightfully weird sci-fi extravaganza. Made in Hong Kong, it out-camps even the Godzilla movies with its slew of supporting monsters in floppy rubber suits, its cardboard sets, and its tin-foil space costumes. Featuring the immortal line "Things are so bad that they are worse than they have ever been!" *Coolidge Corner.*

I WANT TO LIVE! (1958). Susan Hayward got an Oscar as the hooker Barbara Graham, who was framed for murder and went to the gas chamber. Robert Wise directed. *Brattle.*

K

★★1/2 KINDERGARTEN COP (1990). This fluffy comedy has enough edge and irony to be a learning experience as well. Arnold Schwarzenegger plays a cop who has to go undercover as a kindergarten teacher, in the hope that locating an estranged wife and child will lead him to a killer. At first the premise seems one-joke, but there's a dark side to the antics and some insight into

★★★★	Superb
★★★	Good
★★	Middling
★	Bearable
●	A turkey

the origins and futility of violence. By putting Schwarzenegger in charge of a roomful of pre-schoolers, the film not only parodies his image, it slyly probes the reasons for his appeal, and the appeal of the whole cop-action genre. With Pamela Reed and Penelope Ann Miller. *Arlington Capitol, suburbs.*

★★KING RALPH (1991). A cable-ready movie if ever there was one. The concept can be stated in less than 10 words: American slob John Goodman becomes king of England. But the film suffers from a clash of comedy styles between Goodman's slapstick and Peter O'Toole's dry British wit as the horrified aide who must teach Ralph how to be king. And though Goodman is often funny, usually sweet, and always watchable, he can't salvage the picture. *Copley Place, Fresh Pond, Allston, suburbs.*

★★1/2 KISS OF THE SPIDER WOMAN (1985). An effeminate homosexual, Molina (William Hurt), and a volatile revolutionary, Valentin (Raul Julia), share a small prison cell in contemporary Latin America; they begin by finding each other insufferable but gradually discover they're not so different under the skin. Hurt manages to sidestep the pitfalls of homosexual caricature, but he's such a reined-in WASP at heart that his flamboyant femininity still seems overly studied. With Sonia Braga; directed by Hector Babenco (*Pixote*), from the novel by Manuel Puig. *Coolidge Corner.*

L

★★★L.A. STORY (1991). A beguiling doodle. Steve Martin, in the first movie he's written since *Roxanne*, plays an LA weatherman who discovers the creeping boredom in his life when he loses his job and meets a British reporter (Martin's real-life wife, Victoria Tennant). Martin and director Mick Jackson paint a portrait of LA as both a place of accepted catastrophe and a potentially magic playground. The magical conceits are goofy and wondrous, and there are ecstatic moments. With two terrific performances from Richard E. Grant as Tennant's ex-husband and Sarah Jessica Parker as the tootsie Martin dallies with. *Cheri, Fresh Pond, Chestnut Hill, suburbs.*

THE LAST PICTURE SHOW (1971). See review in this issue. *Brattle.*

M

★★★★THE MANCHURIAN CANDIDATE (1962). John Frankenheimer's thriller is great fun, and one of the blackest, cleverest, and funniest political satires ever to come out of Hollywood. Laurence Harvey plays an effete American soldier who returns from Korea to receive the Congressional Medal of Honor. One of his former platoon members (Frank Sinatra) discovers that Harvey has, in fact, been brainwashed by the Communists and turned into a zombie assassin. The nightmare sequences are startling, but then the whole movie has the slightly unreal texture of a dream. With Angela Lansbury, who's amazing as Harvey's horrendous mother, James Gregory, John McGiver, and Janet Leigh. George Axelrod adapted the Richard Condon novel. *Running Arts at the Arlington Regent.*

★★1/2 MERMAIDS (1990). Set in a coastal Massachusetts town in the early '60s, this conventional coming-of-age drama with unconventional touches is pleasant enough, and director Richard Benjamin comes up with lovely, odd, striking images. The movie is about how 15-year old Charlotte (Winona Ryder), who dreams of becoming a nun (though she's Jewish), clashes and reconciles with her free-spirited mother (Cher). Cher's character is too selfish to be likable, and you wish the movie let some of her earthy Modigliani warmth come through. But Ryder makes Charlotte's blossoming sexuality, and the fear it stirs up in her, acutely funny. And as the shoe salesman who falls for Cher, Bob Hoskins acts with such expansive warmth that you melt. *Copley Place, suburbs.*

THE MIRACLE (1947). Before it was allowed to be seen in this country, Roberto Rossellini's film was fought all the way to the Supreme Court. Anna Magnani plays the peasant girl who gives herself to a vagrant (Federico Fellini) who claims to be Joseph. *Harvard Film Archive.*

★1/2 MISERY (1990). The message of Rob Reiner's film of Stephen King's thriller is that true success means holding your fans in contempt. Reiner and screenwriter William Goldman miss the self-criticism of King's book for a misogynist, elitist diatribe that disdains and exploits pulp conventions at the same time. James Caan plays a hack romance novelist who has killed off his heroine in order to write his magnum opus. When his car goes off the road in a snowstorm, he's rescued by a fan (Kathy Bates), a registered nurse with a homicidal past, who's obsessed with him. Caan and Bates bring their roles more humanity than the material deserves. But Caan is painted as a saint and a victim, a misunderstood genius, and Bates, who likes Liberace, is a philistine ogre standing between Sheldon and artistic fulfillment. *Beacon Hill, suburbs.*

★★1/2 MR. AND MRS. BRIDGE (1990). In his mid 60s, Paul Newman has elected to take roles that appear to be out of his range and then stretch himself to play them. As the repressed, upper-middle-class Midwestern hero of the Evan Connell novels who discovers that he can't ever remember experiencing joy, Newman is remarkable. It's a pointillist performance, all dots of light and tiny flourishes with streams of suffocated feeling coursing underneath them. As his wife, Joanne Woodward is charming and imaginative, and she seems capable of playing anything the filmmakers could ask of her. Most of the time, unfortunately, screenwriter Ruth Prawer Jhabvala and filmmakers James Ivory and Ismail Merchant don't ask for the right things. *Copley Place, West Newton.*

★★★MY TWENTIETH CENTURY (1990). Ildikó Enyedi's debut film begins with exhilarating possibilities before sinking into confusion and preciosity partly redeemed by moments of brilliance. Dorotha Segda plays two twins, born 20 years before the turn of the century, who are kidnapped, separated, and grow up in differing circumstances, one becoming a courtesan, the other an anarchist. An enigmatic Hungarian (Oleg Jankowski) becomes enamored of both women thinking they are one and the same. Enyedi sets up her premise with surreal wit, narrative economy, and lyrical whimsy before letting it unravel into inertia, cuteness, and fitful inspiration. Segda, who plays the twins' mother as well, helps out considerably, as does Tibor Mathe's unearthly black-and-white cinematography. *Arlington Capitol.*

N

★★★THE NASTY GIRL (1990). Based on a true story, this German film directed by Michael Verhoeven tells of a schoolgirl whose essay on her hometown during the Third Reich earns her abuse and ostracism. Verhoeven tells his harsh truths in a wide range of high-spirited styles ranging from silent comedy to Godardian slapstick; his frantic eclecticism would seem a strain if it were not matched by Lena Stolze as the woman with a mission who also wants to have a good time. The early scenes that poke broad fun at satiric standbys are peppered with foreboding specters; as the heroine discovers more ugliness, the gags and cinematic high jinks grow fewer. Still, the grim tone is lightened by some bit of whimsicality whenever things threaten to get too preachy. *West Newton.*

●THE NEVERENDING STORY PART II (1991). Glittering sets shot in soft focus to maintain the tawdry illusion, actors dressed in feathered jumpsuits or visibly caked greasepaint, clumsy rear projection, obvious miniatures, and an indefatigably chipper young cat, each of them held in close-up is enough to make you feel you'd fallen into a time warp where movies like this get regular engagements instead of the two-day kiddie matinees of yore. Playing with **★★★★BOX OFFICE BUNNY (1991)**, a new short in which Bugs Bunny takes on that enemy of modern moviegoing, the multiplex, managed here by that champion of the mediocre, Elmer Fudd. *Copley Place, Fresh Pond, Circle, suburbs.*

●NOTHING BUT TROUBLE (1991). Dan Aykroyd's directing debut, the tale of a strange little town where the law is strictly enforced, serves up the sight of Aykroyd as an ancient old judge scarfing a revolting meal, or John Candy, mute and in drag, as if the existence of such things were hilarious. If a joke falls off the screen and nobody laughs, does the movie exist? *Beacon Hill, suburbs.*

O

ODDS AGAINST TOMORROW (1959). Harry Belafonte, Robert Ryan, Shelly Winters, and Gloria Grahame star in Robert Wise's robbery tale. With a score by John Lewis performed by Lewis and the Modern Jazz Quartet. *Brattle.*

★★1/2 THE OFFICIAL STORY (1985). Set in 1983, just when Argentina's military dictatorship was crumbling, this drama is about a high-school history teacher (Norma Aleandro) who begins to suspect that her adopted daughter is one of the thousands of children taken from "subversives" and sold

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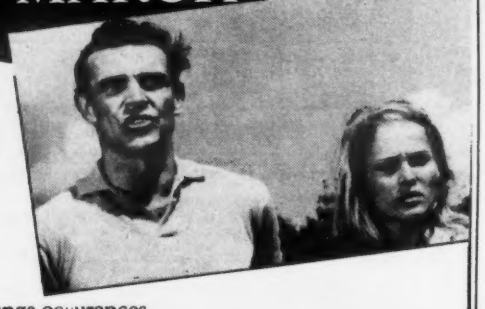
FRIDAYS, STARTING MARCH 1



Friday, March 1
DR. NO
1962, Sean Connery, Ursula Andress
The Bond film that started it all. 007 is sent to investigate strange occurances in Jamaica, where he encounters Dr. No and the voluptuous Honey Ryder.

Friday, March 8
FROM RUSSIA WITH LOVE
1963, Sean Connery, Daniela Bianchi
A Russian spy joins an international crime organization and plans to kill 007. Still a fast-paced realistic spy thriller.

Friday, March 15
GOLDFINGER
1964, Sean Connery, Honor Blackman
Bond confronts an evil genius who has the disturbing habit of painting beautiful women gold.

Friday, March 22
THUNDERBALL
1965, Sean Connery, Claudine Auger
The first Bond to go beneath the waves. 007 encounters SPECTRE, a powerful organization that's stockpiling nuclear weapons.

Friday, March 29
YOU ONLY LIVE TWICE
1967, Sean Connery, Akiko Wakabayshi
Bond goes to Japan to confront, for the first time, archenemy Ernst Stavro Blofeld in the flesh.

Friday, April 19
DIAMONDS ARE FOREVER
1971, Sean Connery, Jill St. John
Bond exposes a powerful diamond smuggling operation. Considered by many to be the wittiest Bond movie, famed for its wisecracking one-liners.

SPECIAL BONUS

Friday, April 26
HER MAJESTY'S SECRET SERVICE
1969, George Lazenby, Diana Rigg
A special bonus film to wrap up the 007 Festival! George Lazenby played Bond for one outing only, and marries Diana Rigg while he's at it. Set in the snowbound Swiss Alps.

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Continued from page 41

to upper-class families; driven to find the truth, she investigates — with tragic results. Director Luis Puenzo's first film has a streak of didactic sentimentality, but there are wrenching moments. His portrait of the upper echelons of Argentine society shows us both the emptiness of those who choose to live with lies and the bitterness of those who can't. *Coolidge Corner.*

★ONCE AROUND (1991). This movie by the Swedish director Lasse Hallström wants to fill us up with the joy and mystery of existence, and it's fairly unbearable. Holly Hunter is a 30ish heroine who marries a maddeningly gregarious condo salesman (Richard Dreyfuss). You never know whether the subject is supposed to be her growth (which you don't get enough of her inner life to gauge) or Dreyfuss's divisive effect on the family (which is never really gone into). And it doesn't seem to matter: Hunter and Dreyfuss act so bowled over at finding each other that your response is superfluous. At least as Hunter's parents, Gena Rowlands and Danny Aiello give a more convincing portrait of a solid marriage. *Copley Place, suburbs.*

P

PAISAN (1946). Roberto Rossellini's legendary film tells of the relations between Italians and the liberating American troops toward the end of World War II. *Harvard Film Archive.*

PARTY GIRL (1958). Nicholas Ray directed this story of a lawyer (Robert Taylor) and a showgirl (Cyd Charisse) trying to escape the Chicago mob. Lee J. Cobb costars. *Brattle.*

PROVIDENCE (1977). Alain Resnais's first English-language film about a dying author (played by John Gielgud) creating his latest novel out of fragments of the lives of his own family members. With Dirk Bogarde, Ellen Burstyn, and David Warner. *Harvard Film Archive.*

R

★★★★RED DESERT (1965). Michelangelo Antonioni's first color film begins with blurred shots, as if to remind us that the world of his heroine (Monica Vitti) keeps slipping out of focus. She seems neurotic, in constant need of reassurance, of being loved. After a while, though, you notice that she's the only one in the movie willing to give love, and you start to wonder whether it isn't the universe — rendered gorgeous by cinematographer Carlo di Palma — that's neurotic. And so the movie derives its power from the unresolvable equipoise between polluted humanity and ineffable objects of beauty. With Richard Harris. *Harvard Film Archive.*

★★ROSENCRANTZ AND GUILDENSTERN ARE DEAD (1991). Twenty-five years after Tom Stoppard's happy hash of *Hamlet* appeared, he is no longer the iconoclastic outsider thumbing his nose at the mainstream. But he is still not reverent when it comes to the classics. Here, making his directing debut, he chops away about half of the play's original dialogue, replacing the verbal wit with visual gags, and "opening up" the play. Unfortunately what he left behind was one of the play's chief virtues. Stoppard has abandoned the wittiest lines and kept the most banal, expository ones. And opening up the play undercuts the notion that the two characters had no idea where they were or where to go next. *Copley Square, Fresh Pond.*

★★★★THE RUSSIA HOUSE (1990). This Fred Schepisi/Tom Stoppard adaptation of the John le Carré novel is clever, subtle, and gravely elegant. Its narrative pleasures lie in the sophistication of the espionage game-playing; it finds its emotional core in the superb performances of Sean Connery and Michelle Pfeiffer. Connery is a boozy London publisher pressed into service by British intelligence to ascertain whether the document smuggled to him by a leading Soviet physicist (Klaus Maria Brandauer) detailing the Soviet nuclear capability is genuine. He falls for Pfeiffer, Brandauer's contact and lover, and must find a way to protect her against the ambitions of both sides. The harmonious interplay of Schepisi's images and Stoppard's words mirrors the novel's theme of the interplay between rhetoric and action, and Schepisi uses his stars to show that people are more important than the abstractions of country and ideology. *Copley Place, Arlington Capitol, Somerville Theatre, suburbs.*

S

★★1/2 SCENES FROM A MALL (1991). In this comedy about a couple (Woody Allen and Bette Midler) who almost end their 16-year marriage during an afternoon visit to a Southern California mall, Paul Mazursky uses the mall as a microcosm of their affluent lifestyle: all luscious surfaces and able to satisfy every consumer craving. But it's a limp, rhythmless piece of filmmaking, and it fails to provide the excitement promised by the pairing of Allen and Midler. He's looser and more relaxed on the screen in ages, and you long to see him up against the ripe, sensual, wisecracking Midler. But she seems to be holding back. So do Mazursky and co-writer Roger L. Simon — if they had let the performers cut loose, this could have been a classic comic confrontation. *Nickelodeon, Janus, Fresh Pond, suburbs.*

the silence of the lambs

from the terrifying best seller

R

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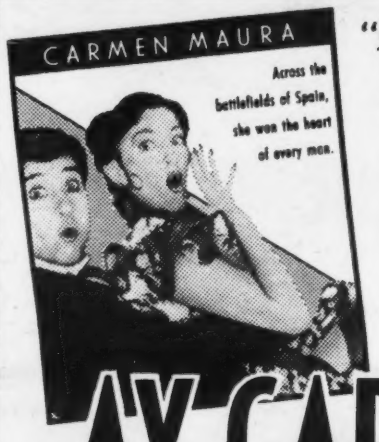

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"I'M NO ANGEL"

(Mae West) 2:30, 6:00, 9:30

FILM NOIR

Mon., March 4

"THEY LIVE BY NIGHT"

New 35mm Print!

(dir. Nick Ray) 4:10, 8:00

"PARTY GIRL"

(dir. Nick Ray) Studio print!

6:00, 9:45

CUTTING EDGE III

Tues., March 5

"WOMEN'S STORY"

(from China) 4:00, 8:00

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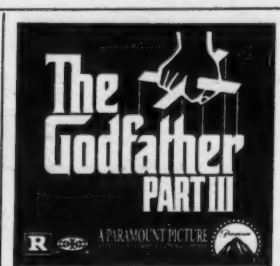

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Kubrick's masterpiece of black comedy.

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A political thriller about Northern Ireland

3:25, 9:50

KISS OF THE SPIDER WOMAN

w/William Hurt, Raul Julia, & Sonia Braga.

5:30, 9:50, Sun. Mat. 1:00

Tues-Wed

HOW NICE TO SEE YOU ALIVE

A chilling tale of torture in Brazil.

5:40, 9:50

THE OFFICIAL STORY

Oscar winner from Argentina stars Norma Aleandro.

3:30, 7:35

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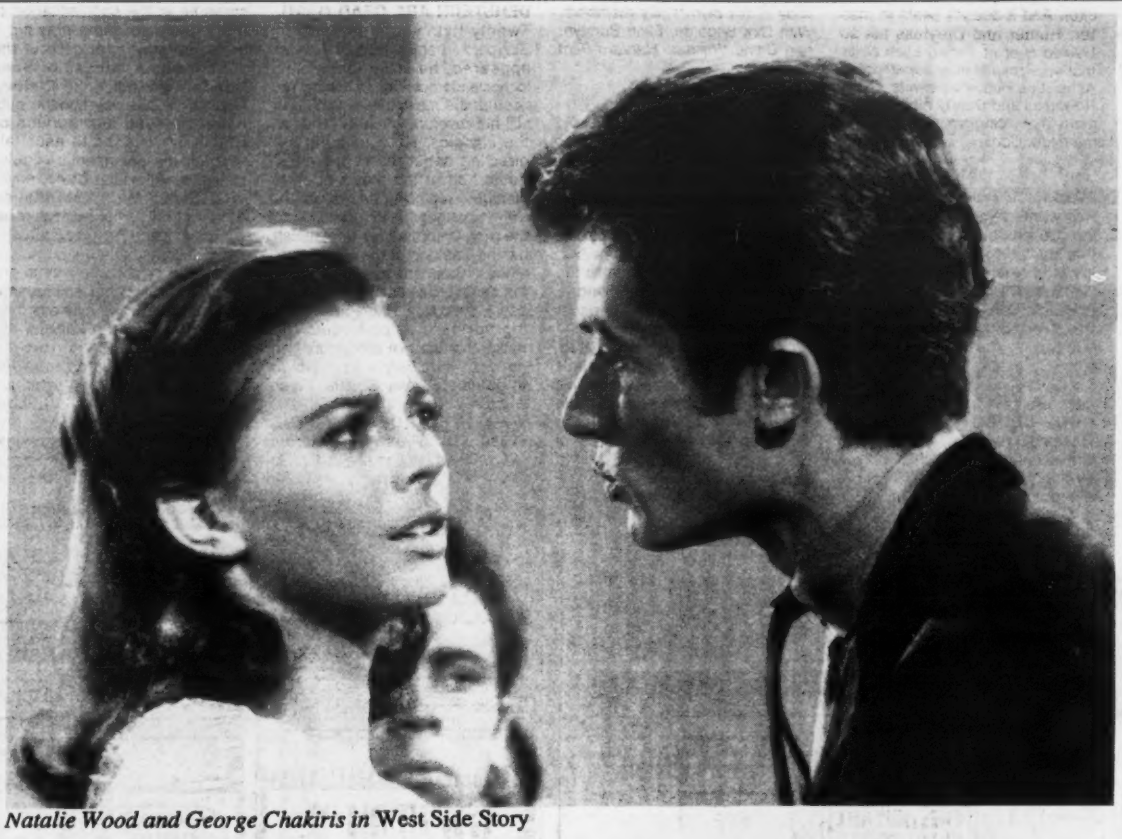
★★★1/2 **THE SET-UP (1949).** Robert Ryan is absolutely convincing as a downward-spiraling boxer who's determined to make a comeback. This gritty, brutal, and extremely affecting movie influenced later, more-famous fight pictures — you can spot the genesis of episodes in *Requiem for a Heavyweight* and *Raging Bull*. The script (by Art Cohn) and direction (by Robert Wise) are rather obvious, but the ambiance (it was shot on location), the lived-in faces of the strong supporting cast (Audrey Totter, Wallace Ford, George Tobias), and Ryan's cracked-granite nobility make it memorable. *Brattle.*

SHIPWRECKED (1991). See review in this issue. *Copley Place, Fresh Pond, West Newton, suburbs.*

★★★★**THE SILENCE OF THE LAMBS (1991).** Jonathan Demme adapts Thomas Harris's bestseller and masters the mechanics of suspense, narrative, sleekness and sheer visceral excitement. Jodie Foster plays FBI trainee Clarice Starling, who's sent by the head of the bureau's Behavioral Science unit (Scott Glenn) to interview the incarcerated serial killer Dr. Hannibal "The Cannibal" Lecter (Anthony Hopkins, in an inspired and unholy performance); they hope he'll provide some information that will assist in the capture of Buffalo Bill, a serial killer who skins his victims. Lecter's scenes with Starling, in which victim and victimizer seem to merge, pack a greater charge than the hunt for Buffalo Bill, and Demme, in his investigation of good and evil, brazenly refuses to come up with an explanation for the mystery of Lecter. *Charles, Fresh Pond, Chestnut Hill, suburbs.*

★1/2 **SLEEPING WITH THE ENEMY (1991).** The pairing of director Joseph Ruben with the tale of a woman (Julia Roberts) who fakes her own death to escape an abusive husband (Patrick Bergin) would seem ideal, but this thriller is a movie-of-the-week clone on abused women.



Natalie Wood and George Chakiris in West Side Story

Not much time is wasted analyzing the causes of the bad marriage — the hubby here is a monster plain and simple. And instead of lampooning the middle-American dream Roberts escapes to, the town where she meets a fun-loving theater professor (Kevin Anderson), Ruben buys into it. *Cheri, Fresh Pond, Chestnut Hill, suburbs.*

STROMBOLI (1949). The love affair between director Roberto Rossellini and his star, Ingrid Bergman, threw the world into a tizzy; many countries even boycotted this film, the story of an Italian fisherman who marries a Lithuanian refugee. *Harvard Film Archive.*

T

★★★**TAXI BLUES (1990).** Soviet director Pavel Lounguine's first feature, about the friendship between a lumpen taxi driver (Piotr Zaitchenko) and a lumpen Jewish saxophone player (Piotr Mamonov), is neither tidy nor optimistic. What's more pressing to Lounguine than the dead issue of the class struggle are the issues of artists versus philistines and Jews versus everyone. The film's intensity and integrity are undeniable, but the self-indulgence and self-importance cloy after a while. This is a parable of the relationship between art and society; it plays its best riffs when its two lumpen heroes work together. *Coolidge Corner.*

★1/2 **TEXASVILLE (1990).** Peter Bogdanovich's film of Larry McMurtry's sequel to his novel *The Last Picture Show* (which Bogdanovich shot in 1971) again takes place in the small Texas town of Anarene, and he's traded the emotional starkness of the original for something with an emotional vacuum the size of, well, Texas. The film centers on the reunion of Duane (Jeff Bridges), now an oilman, with Jacy (Cybill Shepherd), who has come home after losing a child. But the characters are reduced to cartoons, and the whole thing feels like a rubbery TV-cast reunion movie. With Annie Potts, Timothy Bottoms, Cloris Leachman, and Randy Quaid. *Brattle.*

★★★**THEY LIVE BY NIGHT (1948).** Nicholas Ray's first film is stark and unabashedly violent, and it displays a fascination with guilt and betrayal. Ray also wrenches an unusually complex performance out of Farley Granger, playing an ingenuous, doomed robber on the lam. Kathy O'Donnel plays his lover. Based on the Edward Anderson novel *Thieves like Us*, which also inspired the Robert Altman film. *Brattle.*

W

★★★**WEST SIDE STORY (1961).** Richard Beymer and Natalie Wood are too bland to be an ideal Romeo and Juliet, and the Ernest Lehman/Arthur Laurents updating of the Bard could use some updating itself. But Jerome Robbins's choreography is in a class by itself, and so is the Stephen Sondheim-Leonard Bernstein score. The film received 10 Oscars, including Supporting Actor/Actress awards for Rita Moreno and George Chakiris. *Brattle.*

★★★★**WHITE FANG (1991).** Randall Kleiser's film of Jack London's 1905 tale about a young boy (Ethan Hawke) who journeys to Alaska during the Gold Rush and is befriended by a salty prospector (Klaus Maria Brandauer) captures London's love for the challenges of nature (if not his harsh naturalism). And it's faithful to the exhilarating brand of storytelling that made London's work compelling in the first place. The film does depart from the book (which was told from the point of view of the title creature) in that it focuses on its young hero's coming of age; but that's a happy choice. Among the pleasures is a jaw-dropping re-creation of prospectors climbing a 45-foot degree incline through the pass that led to gold country. *Copley Place, West Newton, suburbs.*

WOMEN'S STORY (1988). See review in this issue. *Brattle.*

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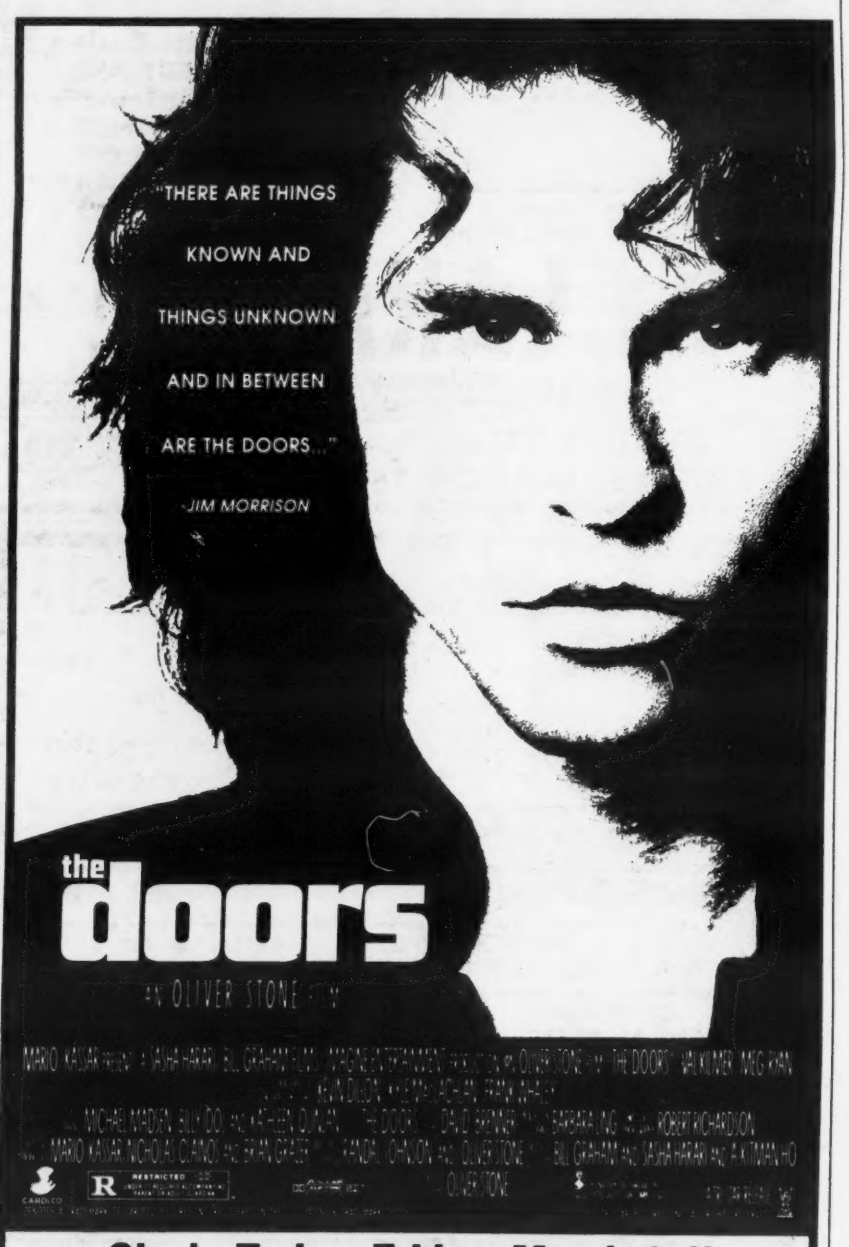

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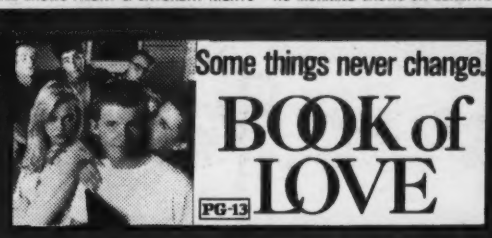

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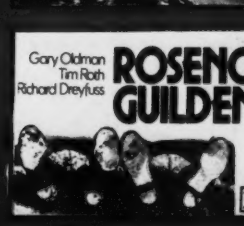
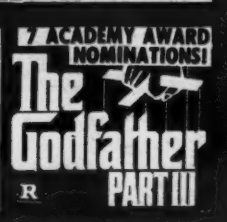


RICHARD DREYFUSS
HOLLY HUNTER
Once Around
R

JOHN GOODMAN
KING Ralph
PG

PAUL NEWMAN
JOANNE WOODWARD
Mr. & Mrs. Bridge
ACADEMY AWARD NOMINEE
PG-13

edward SCISSORHANDS
HIS STORY WILL TOUCH YOU, EVEN THOUGH HE CAN'T.
ACADEMY AWARD NOMINEE
PG-13



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"★★★★ RIP-ROARING."
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HAMLET
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Walt Disney Pictures presents
Jack London's
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THE RUSSIA HOUSE
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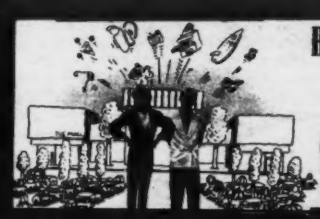

BETTE MIDLER WOODY ALLEN
On their 16th wedding anniversary, Deborah and Nick decided to work out all their differences... in public.
SCENES FROM A MALL
R

"THE SEASON'S HAPPIEST SURPRISE!" —CBS-TV, NEW YORK, Dennis Cunningham
GREEN CARD
FROM THE DIRECTOR OF "DEAD POETS SOCIETY."
ACADEMY AWARD NOMINEE
PG-13

ACADEMY AWARD NOMINEE
From the director and producer of My Left Foot.
RICHARD HARRIS JOHN HURT
THE FIELD
PG-13

5 ACADEMY AWARD NOMINATIONS
CYRANO DE BERGERAC
A film by JEAN-PAUL RAPPENEAU
PG

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"THERE ARE THINGS KNOWN AND THINGS UNKNOWN AND IN BETWEEN ARE THE DOORS..." -JIM MORRISON
the doors
R

2 ACADEMY AWARD NOMINATIONS
"★★★★ RIP-ROARING."
—Larry Fraschilla, US MAGAZINE
HAMLET
PG

12 ACADEMY AWARD NOMINATIONS!
DANCES WITH WOLVES
PG-13

5 ACADEMY AWARD NOMINATIONS
CYRANO DE BERGERAC
A film by JEAN-PAUL RAPPENEAU
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ACADEMY AWARD NOMINEE
"Thumbs up! A smart funny movie." —ROGER EBERT/"SISKEL & EBERT"
"'Alice' is a delight. Allen & Co. make us believe that fairy tales can still happen." —DAVID ANSEN/NEWSWEEK
PG-13

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THE DOORS (R)		12:10
ALICE (PG-13)		12:10
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SCENES FROM A MALL
R

FRESH POND 661-2900

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RICHARD DREYFUSS ROSENCRANTZ & GUILDENSTERN (PG)	WALT DISNEY'S SHIPWRECKED (PG)	
JOHN GOODMAN KING RALPH (PG)	HE SAID, SHE SAID (PG-13)	SLEEPING WITH THE ENEMY (R)
ROBIN WILLIAMS AWAKENINGS (PG-13)	STEVE MARTIN L.A. STORY (PG-13)	ANJELICA HUSTON THE GRIFTERS (R)
THE NEVER ENDING STORY II (PG)	SILENCE OF THE LAMBS (R)	HOME ALONE (PG)

SOMERVILLE 628-7000

RTE. 93 AT ASSEMBLY SQ.

VAL KILMER THE DOORS (R)	WALT DISNEY'S SHIPWRECKED (PG)	SCENES FROM A MALL (R)
STEVE MARTIN L.A. STORY (PG-13)	HE SAID, SHE SAID (PG-13)	JOHN CUSACK THE GRIFTERS (R)
ROBIN WILLIAMS AWAKENINGS (PG-13)	SILENCE OF LAMBS (R)	THE NEVER ENDING STORY II (PG)
DANCES WITH WOLVES (PG-13)	SLEEPING WITH THE ENEMY (R)	KING RALPH (PG)
		HOME ALONE (PG)

CHARLES

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ANJELICA HUSTON THE GRIFTERS (R)
DANCES WITH WOLVES (PG-13)

BEACON HILL

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DON'T TELL HER IT'S ME (PG-13)
NOTHING BUT TROUBLE (PG-13)
MISERY (R)

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ALICE
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HE SAID, SHE SAID (PG-13)
L.A. STORY (PG-13)
SLEEPING WITH THE ENEMY (R)
AWAKENINGS (PG-13)

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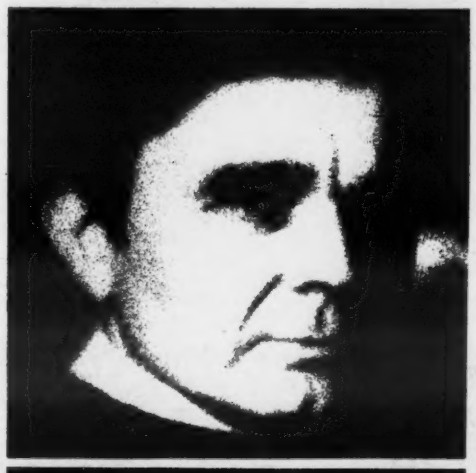
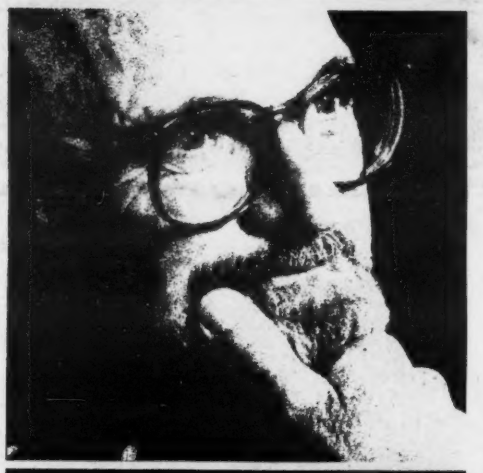


ROBERT COOVER

PÉTER ESTERHÁZY



JOHN BARTH

ANN HOOD

NEW FICTION

ALSO

PHILIP ROTH'S *PATRIMONY*

INSIDE

3 POLITICS
Grassroots heroes

4 UNDER COVER
Prose pyrotechnics

6 LOSS AND LOVE
Kind of blue

8 LOCAL COLOR
Feminist journal

9 AMERICAN CENTURY
The end of an empire

10 DIFFERENT ENGINE
Cyberpunk maestros' latest novel is a vehicle of another color

12 BOOKMARKS
Patrimony
by Philip Roth

In the Palaces of Memory: How We Build the World Inside Our Heads
by George Johnson

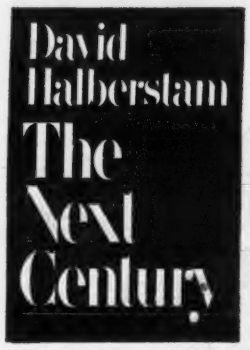
Billy Watson's Croker Sack
by Franklin Burroughs

14 **The Reading List**

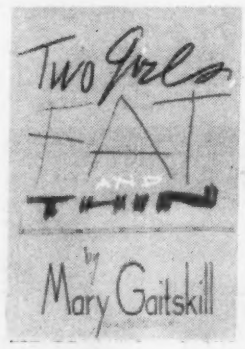
PHOTOS BY STATHRS ORPHANOS (COOVER), CHERYL KLAUSS (HOOD), AND TETURO MARUYAMA (BARTH)

WRITER'S BLOC

Dickens
by Peter Ackroyd
Dickens, the consummate artist and entertainer, is brought alive as never before. The true figure of Dickens and the moving spirit of his age are for the first time faithfully combined. Based upon original sources and animated by Ackroyd's historical imagination.
HarperCollins, $35.00

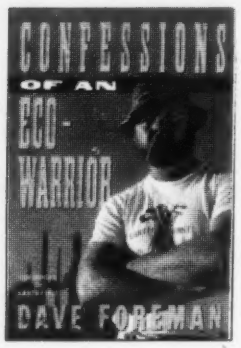


The Next Century
by David Halberstam
Veteran journalist Halberstam, winner of the Pulitzer Prize, looks at the startling changes reshaping the Soviet Union, Japan and America. He proposes provocative solutions to the dilemma of a weakened America as we enter the 21st century.
Morrow, $16.95



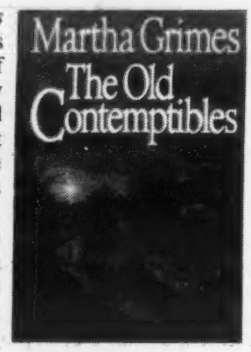
Two Girls Fat and Thin
by Mary Gaitskill
This daring, intensely emotional novel lays bare the darkest core of the female psyche in language that is both poetic and brutally descriptive. Two young women, products of disruptive childhoods, are brought together in a story of redemption and courage.
Poseidon, $18.95

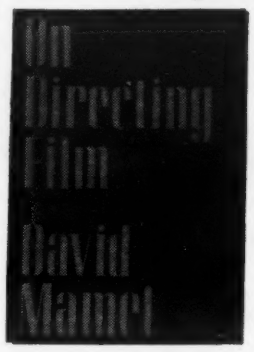
Confessions of an Eco-Warrior
by Dave Foreman
The co-founder of Earth First! makes the compelling case that the fate of the Earth is at stake unless radical action is taken now to stop the destruction of the remaining wild places. This book will set the course for the environmental movement for decades ahead.
Harmony, $20.00



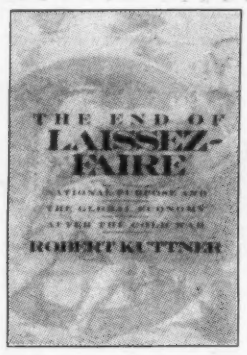
King Edward VIII
by Philip Ziegler
Using previously unpublished materials made available to him by Queen Elizabeth II, Ziegler has written an authorative biography of the 20th century's failed Prince Charming. Ziegler enables us to see King Edward VIII the man, as he was.
Knopf, $24.95

The Old Contemptibles
by Martha Grimes
A treat from the author of the best-selling mystery series starring Scotland Yard Superintendent Richard Jury, who here falls in love and finds himself a murder suspect. He sends his friend Melrose Plant to the Lake District to investigate at the Old Contemptibles pub.
Little, Brown, $19.95

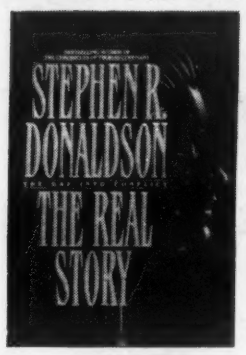




On Directing Film
by David Mamet
Winner of the Pulitzer Prize and the New York Drama Critics Circle Award, playwright, sceenwriter and director Mamet provides valuable insight into how a film comes into being. Mamet looks at every aspect of directing, from script to cutting room.
Viking, $18.95

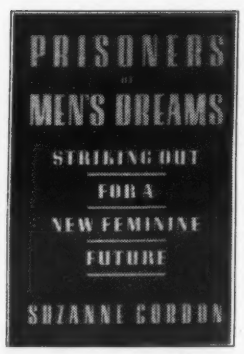


The End of Laissez-Faire
National Purpose and the Global Economy After the Cold War
by Robert Kuttner
Here is the first book to analyze what American economic policy should and can be in the 1990s, including the relationship between domestic economic health and international relations.
Knopf, $22.95

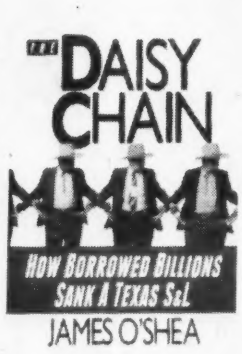


The Real Story
The Gap Into Conflict
by Stephen R. Donaldson
By the author of the best-selling *The Chronicles of Thomas Covenant,* the first in a five-volume series about the far future, taking us into a remarkably detailed world of faster-than-light travel, exciting technological development and a shadowy presence just outside our view.
Bantam, $18.95

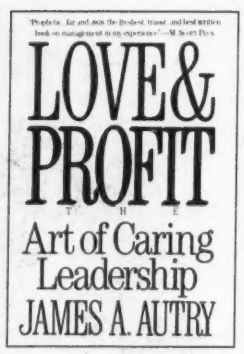
Prisoners of Men's Dreams
Striking Out for a New Feminine Future
by Suzanne Gordon
Twenty-five years after women's liberation propelled women into the major institutions, Gordon finds that much of feminism has lost its way by adapting to male marketplace rules instead of transforming workplace and family relationships.
Little, Brown, $19.95



The Daisy Chain
How Borrowed Billions Sank a Texas S&L
by James O'Shea
How did this country allow $250 billion to be stolen, squandered and sucked down the drain? The definitive answer lies in James O'Shea's account of how a Texas S&L became the government's black hole.
Pocket, $19.95



Love & Profit
Art of Caring Leadership
by James A. Autry
The seasoned Fortune 500 executive and accomplished poet merges his passions in this unique management primer. This is a book about motivation, but it is also about learning how to put the office aside and to survive when business is bad.
Morrow, $16.95



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GRASS ROOTS: ONE YEAR IN THE LIFE OF THE NEW HAMPSHIRE PRESIDENTIAL PRIMARY, by Dayton Duncan. Viking, 436 pages, $22.95.

PRESIDENTIAL POLITICS

Grassroots heroes

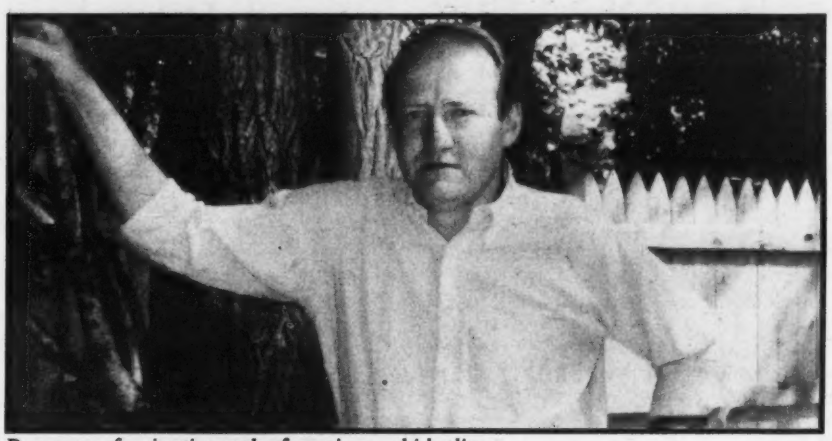
New Hampshire's primary showcases a vanishing breed

by Mark Leibovich

Al Rubega, a full-time volunteer for Jack Kemp's presidential campaign in Cheshire County, New Hampshire, was working a phone bank in the late stages of the 1988 primary campaign when he struck gold — a woman who said she was supporting Kemp. "What about your husband?" he ambitiously asked the woman. "Is he sticking by your side?" There was a pause. "Oh, I'm very sorry to hear that," Al said. The husband, unfortunately, had been dead for several years.

It was the sort of embarrassment a political volunteer gets used to. Indeed, there's an entire subculture of New Hampshire presidential-campaign workers who can identify with Rubega's pursuit of the dead voter. They can also identify with the endless tales of "high maintenance" supporters (a breed of self-important New Hampshire-ites who insist on private meetings with the candidate whenever he's in town), of door-to-door canvasses, of fragile egos, of sleepless nights, and of the many courtship rituals unique to this odd quadrennial exercise in the weeds of New Hampshire's political grassroots.

Dayton Duncan brings these trials to life in his eye-opening chronicle *Grass Roots: One Year in the Life of the New Hampshire Presidential Primary*. Duncan is a political veteran who's been involved in New Hampshire presidential primaries as a voter (he lived in Roxbury, New Hampshire, from 1971 to 1989), as a government official (he was chief-of-staff to former New Hampshire governor Hugh Gallen), as a newspaper and magazine reporter for various publications, and as a campaign worker (he was deputy national press secretary for Walter Mondale in 1984). From January 1987 to February 1988 Duncan visited coffee shops, sat in on private discussions between candidates and potential supporters, and eavesdropped on organizational meetings. The result is a portrait of the primary from the perspective of the campaign foot soldier, by far the most resourceful, the hardest working, and the least appreciated of all political animals. It's a refreshing antidote to the high-tech, soundbite-crazed madness that so often defines presidential politics today. It's also a useful contrast to the host of post-mortem insider's guides — most notably Jack Germond and Jules Whitcover's *Whose Broad Stripes and Bright Stars* and Chris Black and Tom Oliphant's *All By Myself* — that were written on the 1988 campaign.



Duncan: a fascinating web of passion and idealism

DIANNE KEARNS DUNCAN

"Politics today is like a sandwich of cynicism," Duncan told the *Phoenix* from his home in Fairway, Kansas. "On one slice you have the cynical, disaffected citizen who's so fed up that he doesn't even vote. And on the other slice, you have the cynical political insiders [to whom politics] is just one big game. But in the middle of the sandwich you have the meat, the people with hope, the people who believe in something and are willing to work for it. These people are what *Grass Roots* is about, and in the course of working on the book, these people were my renewal."

Duncan's enchantment with retail-scale campaigning is peppered throughout *Grass Roots*. Indeed, it's as uncynical an account of American politics as you're likely to find today. But just as refreshing is Duncan's resistance of the notion that New Hampshire presidential politics is one big Norman Rockwell painting composed of quaint, one-on-one campaign scenes. Yes, there are plenty of these— Bruce Babbitt making his case at a voter's kitchen table, Pete du Pont in a bowling alley, and the requisite handshaking forays at the local diner. But Duncan rounds out the picture by capturing the unseemly stuff, too: the Dole campaign advance person who insisted on plastering an historic museum with balloons and posters, the couple who showed up at a friendly living-room reception to berate the guest of honor (Kemp), and the Dukakis campaign officials who invited more than 300 people to a reception at the small home of Democratic National Committee member Pat Russell without telling her. (Russell, who had been expecting about 50 guests, was livid. A few weeks later she endorsed Babbitt.)

Moreover, Duncan makes it clear that, however healthy it is for a presidential hopeful to take his case directly to the voters, he can't meet enough voters face-to-face to make a difference. While a candidate might improve his chances of winning the support of 15 diner patrons by shaking their hands, the really important people in that diner are the camera crews and the reporters. A grassroots organization — whose main tasks are finding volunteers, identifying supporters, keeping them, and getting them out to vote on election day—might be worth a mere five percent of the final vote, Duncan concedes.

Still, within this narrow sphere of voter influence lies a fascinating web of passion, idealism, energy, and belief that makes it easy to share Duncan's sense of renewal. "The grassroots political community is vital," Duncan told the *Phoenix*. "In my opinion, it's still the heart and soul of American politics." Duncan adds, however, that this community might soon be swallowed up by larger forces, and that the New Hampshire primary phenomenon might be on its last legs. The emphasis on media grows every time around, he says. It takes more and more money to compete. And there are no guarantees that New Hampshire will have the nation's first primary forever (for instance, California officials recently have made rumblings about moving up their primary). "At times doing the book," Duncan says, "I felt like I was at the Alamo of grassroots democracy. But I wanted to take a snapshot before it was too late." ❑

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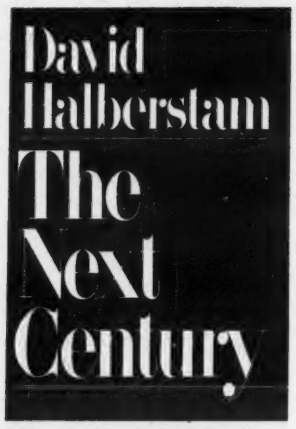

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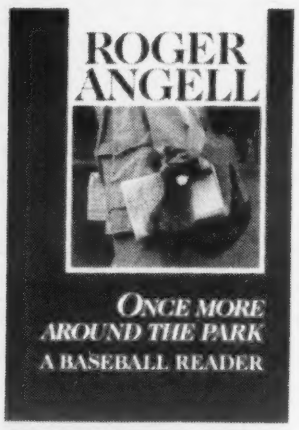

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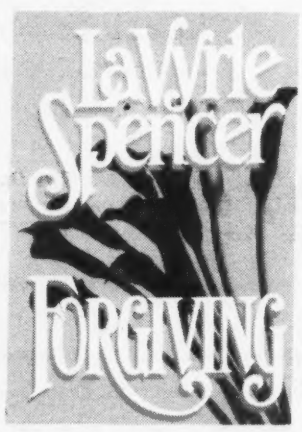

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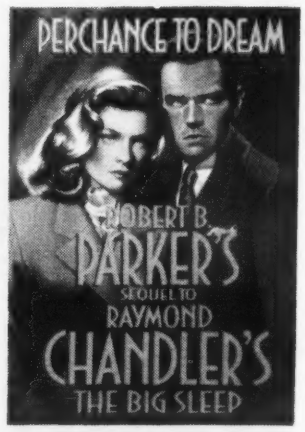

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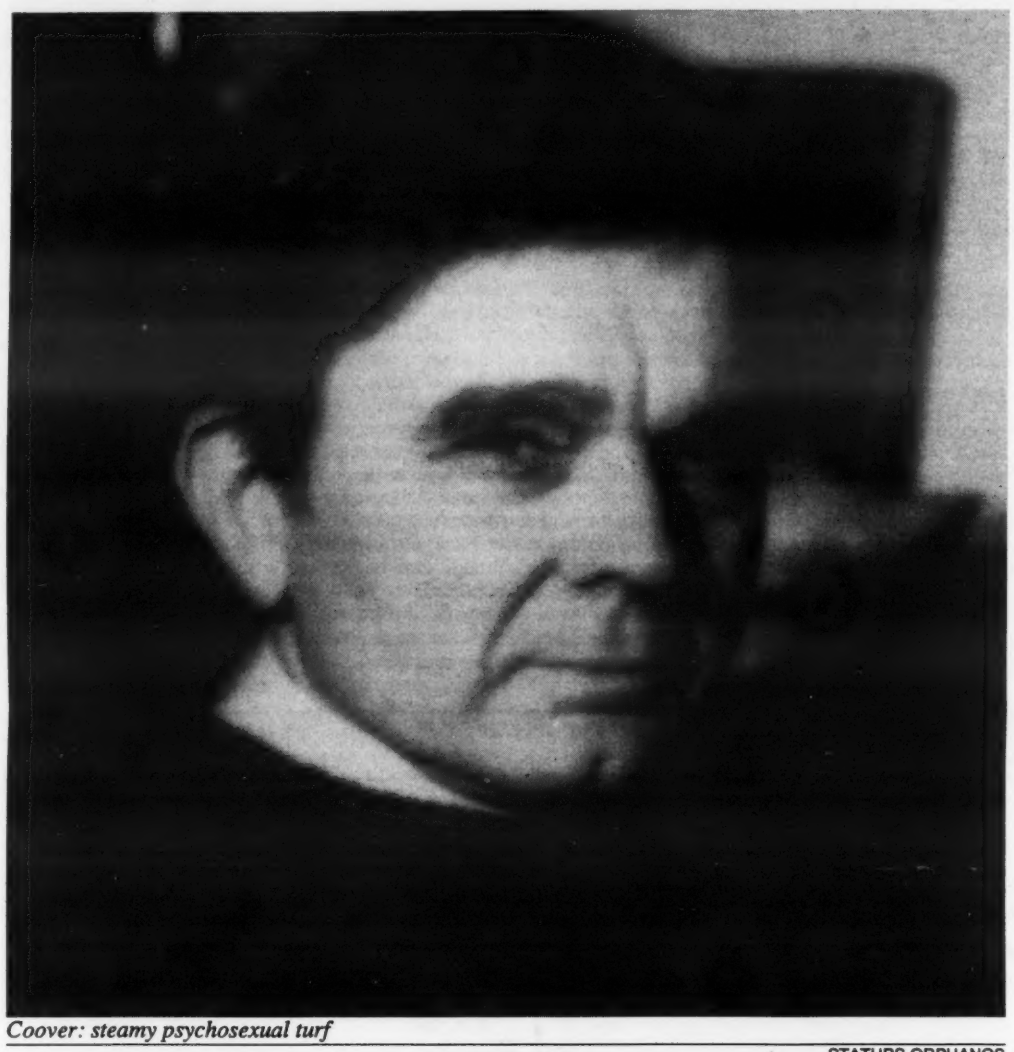
UNDER COVER

Prose pyrotechnics

Coover hits, Barth misses in pop-apocalyptic fairy-tale remakes

by Bill Marx



Coover: steamy psychosexual turf

STATHRS ORPHANOS

"'When my head came out I found myself lying on her bed where she was reassembling me. I was still drenched from head to foot. What is all this wetness, I wondered? Why, it must be sweat, human sweat! I'd never sweated before, and I realized now that something truly grand was happening. When she put my hands back on, she lifted them up and pressed them to her nipples. I could feel her breasts puff up like spongy little balloons to fill them up, and she blew me a sly kiss and winked. I felt whole and happy, but vaguely frightened. Almost whole. There was one part still missing, forgotten until now.'

" 'Ah! I see it! Your nose!'

" 'I was rather hoping it had gotten lost. I'd always hated it, it had caused me nothing but trouble and humiliation, and it seemed I might be free of it at last. I'd not lost the sensation of it, however. Wherever it was, it was encased in a plump fragrant warmth. As it turned out she was sitting on it. She plucked it out from beneath her and held it up between us, as though it might be a wicked secret we shared. Her azure hair was snarled and wild, her eyes strangely glazed, her lips twisted into a grin that bared her teeth, and, somehow aware that I was dreaming, I began to fear this might turn into a nightmare. She licked it all over, then blew on it teasingly. I watched it grow in her hands, even though she was sitting far away from me at the foot of the bed. It was a very peculiar sensation. Perhaps this sort of thing happens in everybody's dreams, but for me it began to feel like something utterly new in the world, not unlike a sudden visitation of angels. As she put it in her mouth, wallowing it about with her tongue and sucking it deeper and deeper down her throat, I began to suffer a terrible tension around the hole gouged in the middle of my face, and my eyes and teeth felt like they were about to leap from their sockets. It was frightening, I was literally petrified, but I couldn't stop it, nor did I want to. When a little acorn appeared at the end of it and she nipped it off with her teeth, I nearly screamed with something compounded of both terror and delight, and then she put it up in that place where all the other parts had been. It was too much. I couldn't hold back anymore. 'Grow wise,' she said, 'and be happy.' I sneezed. I woke . . . I was covered in flesh . . .'"

— from *Pinocchio in Venice*

PINOCCHIO IN VENICE, by Robert Coover. Linden Press, 330 pages, $19.95.

THE LAST VOYAGE OF SOMEBODY THE SAILOR, by John Barth. Little Brown, 573 pages, $22.95.

"If you are a novelist of a certain kind of sentiment," John Barth once coyly remarked, "then what you really want to do is reinvent the world." And from this Olympian perch, Barth and a number of other American novelists of the pop-apocalyptic school of the late '50s and '60s such as Joseph Heller, Thomas Pynchon, and Robert Coover hurled zig-zagging thunderbolts on earthy and gray-flanneled novels alike. These nihilistic godlings shook up the status quo by conjuring up dark, antic ontologies and lascivious parodies, cartoon cosmoses in which schlemiels slipped on a labyrinthine trail of narrative banana peels, stumbling from the tragic to the comic, from the realistic to the fantastic.

Not merely content to be almighty, these authors wanted us to see them pulling all the strings; the grisly ambushes and metaphysical traps they self-consciously set — for their readers as well as for their characters — dominate their novels. Today, the brilliant frivolity of these new worlds barely disguises a remorseless disregard for the emotional scope of their art. Despite appearances, Barth and company often seem to have erected and presided over an irony-clad universe run with all the joie de vivre of a prison. We look through barbed-wire fences at their writhing anti-heroes, twisted into hideous smiles.

Yet even the hippest gamesters tire of the scam, and the latest novels from two of the remaining wardens of the absurdist school, Barth and Coover, reveal what happens when you spend more than 25 years inside the camp. Revealingly, this time around both novelists have chosen to embrace celebrated fables in what looks like an effort to become more reader-friendly.

In *Pinocchio in Venice*, Coover escapes into the steamy psychosexual turf of Angela Carter, managing to express pathos amid a postmodernist Punch and Judy show. His determinedly scatological, pornographic yarn is a Sadean send-up of the well-known fairy tale (as well as of magic realism, Thomas Mann's *Death in Venice*, and Vladimir Nabokov's *Lolita*), with the puppet, now an aged Nobel Prize-winner, turning back to wood as he painfully searches for the Blue-Haired Fairy who put flesh on his knotty limbs.

In *The Last Voyage of Somebody the Sailor*, Barth steps back, somewhat shakily, to the exotic *The Thousand and One Nights* set-up he made expert use of in 1972's *Chimera*, yoking together the fabulous past and the prosaic present by sending a 50-year-old writer, a burned-out "New Journalist" named Simon William Behler, to the court of Sinbad the Sailor. Falling in love with Yasmin, Sinbad's beautiful daughter, Behler spins stories of his autobiographical "voyages" to win her hand and the helm of a ship that might take him home. Both novelists dunk plenty of self-referential jokes, linguistic high-jinks, and vulgar lampoons into their menopausal wet dreams — two graybeard satyrs get it off one more time.

The Last Voyage of Somebody the Sailor soon reveals itself to be an exhausting, and exhausted, pastiche: it teems with scabrous satires of fairy tales (Sinbad's archetypal yarns about giant rocs and man-gobbling snakes conceal all-too-human instances of murder, betrayal, lust, and greed), sexual gymnastics (Behler and

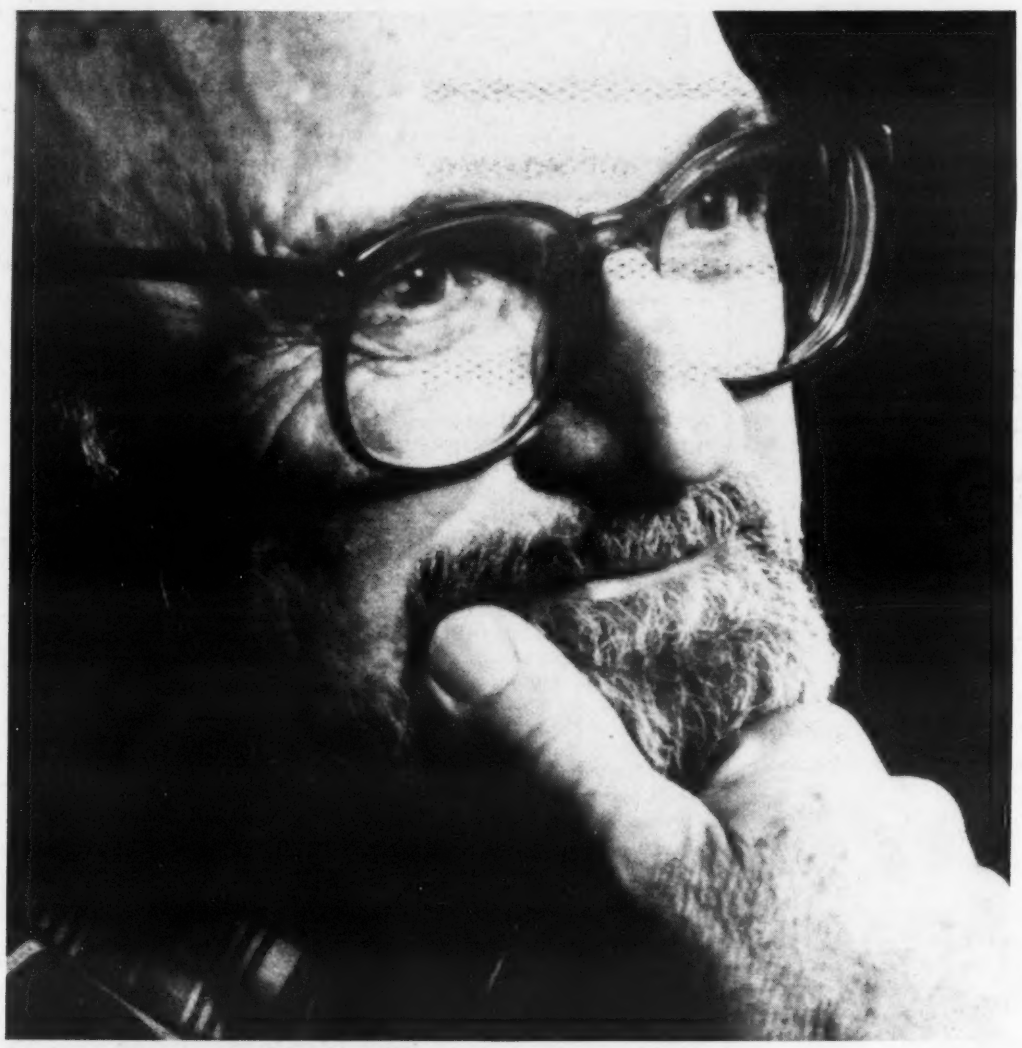
"We strolled about, he and I, waiting for *Zahir* to notice my absence and return for me, and found ourselves to be the island's only human inhabitants, a finding that closened our bond. There was no sign even of other animals: only Sindbad, Despair, and vegetation. Fruit and fresh water abounded, enough to keep both of us alive indefinitely and unconstipated. But my companion kept asking: without wines and convivial friends and slave girls with silver chains on slender ankles, why should a man live? Unable to answer, I let him unwind my turban and look about for a convenient tree from which to hang me with it.

" 'That is how we came upon the great white dome you all have heard of, which I mistook for the alabaster temple of some barbarous faith, as it lacked both doors and windows, not to mention minarets. As I walked around it, its owner arrived to blacken the sky and teach me that temples of that sort are always rocs' eggs — a lesson I would remember on Voyage Five but neglect to teach my shipmates. Despair was for the moment frightened away; I put off hanging and hid myself instead.

" 'The great hen settled down to incubation and, like me in my seagrape grove, soon drowned in sleep. Praise be to Allah, said I to myself, who never sleeps and who gave men turbans with which to solve their problems one way or another. Instead of hanging myself by the neck from a cinnamon tree, I bound myself fast to the roc's right leg, big as a tree itself, in my innocence believing what my experience had taught me — that no other place to which the bird might take me could be worse than where I was.

" 'Presently she awoke and flew, paying no more heed to me than to the other parasites that plagued us both. Terrified though I was, I soon beheld, with the same astonishment as my namesake here, what he told us of last night in his first voyage: the living world spread our below me like the chart of Allah mu-Allim, the Celestial Navigator. This, however, was no fretwork of marshes and meanders like the scorch-marks of fresh-baked pita, but a merciless expanse of blue water as boundless as the Seven Seas it was — as boundless, even, as the blue dome above it, on which it seemed to me my carrier must soon bump her head, so high did she carry me. Had I understood what I was overviewing, I might have seen the whole geography of my life below me, past and future, the seas of my several voyages and all their landfalls: the City of Peace, from which I had so foolishly reembarked; Whale Island and its solid neighbor, where dwelled my friend the king; Roc's-Egg Island and all the islands yet to come, including cursed Qeshm and blessed Serendib. But such names are ours, not Allah's; he puts none on his great chart.' "

— from *The Last Voyage of Somebody the Sailor*



Barth: stuck in a rut — or just rutting?

TETURO MARUYAMA

Yasmin, a complacent superwoman, do it every which way but up), matter-of-factly rendered episodes of brutality, wry critical debate (Sinbad's guests, including a rival for Yasmin's hand, argue whether Behler should go on telling his incomprehensible anecdotes), and bad puns ("roc-rocked"). That's not to say the flamboyant carousing fails to entertain — the book skips from sultry Arabian to randy American nights. Yasmin's aged female guardian is able to read a man's fortune from the shape, and performance, of his penis; and there's the delicious black-comedy overkill of Behler losing his virginity to a wisecracking hussy, Daisy Moore, on top of the grave of his twin sister, who died at birth. Ingeniously, Barth eventually dovetails Behler and Sinbad's tales, fusing time past with time present.

Still, though he wheezes out a new note or two, Barth's storytelling pipes are flat. The book's manic repetitiousness saps it of its vigor, the writer falling into the bad habit of telling the same story twice, albeit from another point of view. More important, Behler's kinky thing for his sister, which collapses all of the novel's women, from Daisy to Jasmine, into sexpot surrogates for an incestuous letch, isn't just sexist, it's too emotionally precarious to sustain the book's story-within-a-story loop-the-loops . The theme of unfairly parted twins, which runs throughout much of Barth's work, has been handled elsewhere by the author with more sophistication. And the novelist's impish invention is undermined by his characteristic maximum cool, which flattens the book's fervid Freudian ending, which finds Sinbad and his foster son waging a grotesque Oedipal battle (castration, disfigurement, rape) for Yasmin. Even Sinbad begins to sound as if he's weaving his yarns via flashcards: "But I had made my irreversible narrative move, and having made so many such before, instead of tearing my turban in suspense I belted myself securely with it to the raft of dramatical profluence . . ." Unlike Barth's unreadable self-indulgences, like 1966's *Giles Goat-Boy* and 1979's *LETTERS* (Has anyone gotten through either tome?), *The Last Voyage of Somebody the Sailor* is accessible and mildly enjoyable. But this lumbering frolic leaves you asking whether this "Thousand and Second Night" was really worth staying up for.

If Barth's style is an avuncular fusion of professorial word-play and "once upon a time" innocence, then Coover's pumped-up verbal pyrotechnics in *Pinocchio in Venice* is pure Joycean whorehouse, a scatological exercise in Jacobean excess that's exhilarating, even though it's stoked to the point of metaphoric meltdown. For example, here's a snippet of a surrealistic carnival procession: "This oration draws more applause and cheers . . . which the Count acknowledges by leaning back and raising his glitteringly decorated organ on high like a bejeweled flagpole, others in the assembly at the Academia landing stage responding in kind as their constitutions permit, the monumental Madonna of the Organs for her part reaching into the scarlet folds of her glistening vagina with both hands and pulling out her ovaries which she proceeds to flick on their fallopian strings at the Count's shaft like pink yo-yos." Not only does Coover like bouncing ovaries, but the book includes Pinocchio's reminiscence of losing his virginity to the Blue-Haired Fairy, a detailed description of what must be the first fuck by a nose ("I sneezed") on record.

Far more radically than Barth, Coover rewrites and updates a classic — Walt Disney's sanitized version of *Pinocchio*, as well as C. Collodi's rougher, tougher original, come in for an avant garde drubbing. The elderly and melancholic Pinocchio, back in beautiful-but-corrupt Venice after a decorated academic career teaching art history in America, is immediately robbed by his old enemies (the Fox and the Cat in disguise), attacked by a flying stone lion, saved by the old dog Lido and his foul-tongued canine friend Melampetta, pursued by a blond bombshell, baked into a donkey-shaped pizza by his former classmate Eugenio, and reunited with the Blue Fairy, who puts Pinocchio in a sexual choke-hold that satirizes Madonna and Child. Yet Pinocchio's humiliation, standard for metaphysical fall guys in black comedies, doesn't rob the hapless creature of his dignity — the puppet may be punished for his innocence, but it ennobles him as well.

Slowly and painfully turning back to wood during each step of his journey, Pinocchio also sheds his abstract beliefs, "his dreams of truth, virtue, and perfection," by the time he reaches his miracle mama, who gave him his high-falutin' ideals in the first place. Underneath the novel's snickers at religion, academia, and big business, *Pinocchio in Venice* goes after puritanism and licentiousness run riot. In contrast to Pinocchio's philosophical blindness, as well as to the diseased greed and sexuality of the city's populace, Coover presents us with a revolutionary vaudeville troupe of ragtag living puppets who serve as the novel's moral exemplars, their virtue proved by their steadfast friendship for Pinocchio and by their acceptance of the playfully theatrical side of life, the baggy-pants vision of existence. Thus embedded in Coover's wild and crazy prose, which contains more puns on wood than you can shake a stick at, there's a morality play, a hint that Pinocchio grows in tragic self-recognition, that in the arms of the seductive but monstrously motherly Blue-Haired Fairy (like Barth, Coover flirts with misogyny) he realizes he should have remained wood after all. In Coover's paradoxical vision of a fallen society, that would have been the most "human" way to be.

With *Pinocchio in Venice* and 1985's *Gerald's Party*, Coover continues to be the most riotously fecund , the most zanily inventive, of the pop-apocalyptic writers. While Barth appears to be stuck in a rut (or is it just rutting?), Coover's experimental panache still thrives. Moving beyond his clever but desiccated early works (1968's *The Universal Baseball Association* and 1982's *Spanking the Maid*), the writer has learned that it's not enough to "reinvent the world." You have to make one that's freely imaginative enough, in language, thought, and emotion, to sustain life. ❑

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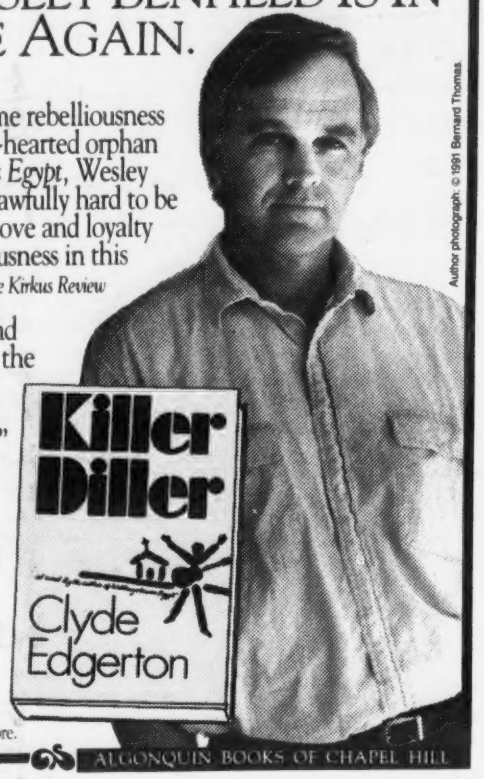

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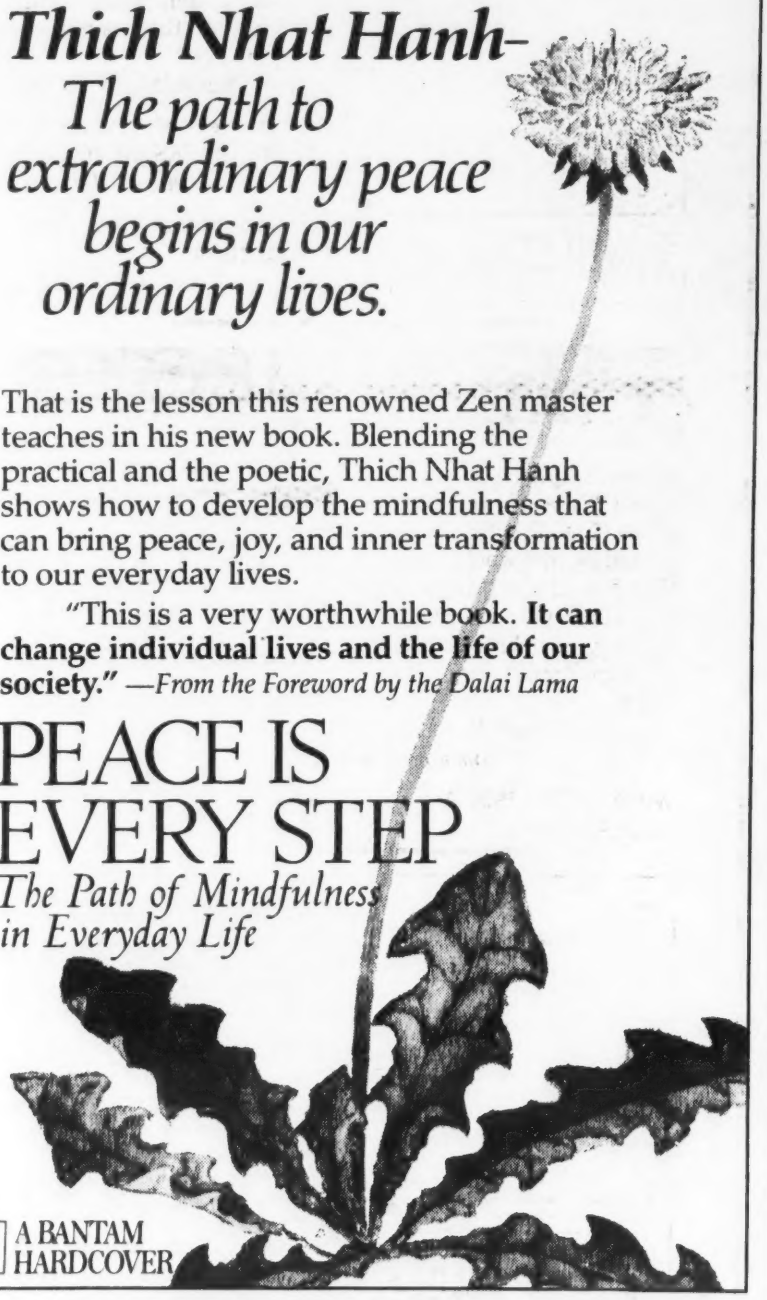

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LOSS AND LOVE

Kind of blue

Two novelists look unflinchingly at pain

by Scott Cardwell

Esterházy: the stuff of psychosis and fear

HELPING VERBS OF THE HEART, by Péter Esterházy, translated by Michael Henry Heim. Grove Weidenfeld, 111 pages, $15.95.

SOMETHING BLUE, by Ann Hood. Bantam, 215 pages, $18.95.

"Helping verbs may express negation." Negation as expressed may or may not be the object, but in *Helping Verbs of the Heart*, Péter Esterházy, with the use of an unorthodox prose style and a few verbs, helping and otherwise, deals with the finality of death and the loss of his mother. Esterhazy, perhaps the best-known Hungarian novelist, is also an essayist and playwright. He has won several awards for his fiction; *Helping Verbs*, originally published in Hungary in 1985, has been translated into German, Italian, Danish, Swedish, and French as well as English.

> *What makes [Helping Verbs] so universal — at least to the Western mentality? Perhaps it is our shared vision of death as final, an irretrievable loss.*

What makes this novel so universal — at least to the Western mentality? Perhaps it is our shared vision of death as final, an irretrievable loss. And when it involves a parent it becomes the stuff of psychosis, the stuff of fear, the stuff of art. This kind of thing needs sorting out, and whether it is on a couch or at a typewriter the sorting becomes therapy. But rendering personal strife fascinating is the grand problem of the artist.

Esterházy uses several tools to fascinate. First he steals from the masters — openly, yet it is stealing nonetheless. He makes a list of the artists whose ideas he will be adopting in his foreword. The list is obscure and eclectic, indicating that this will be no classic treatise on death or parenting. Besides Borges, Barthelme, and Sartre, there's St. Paul, Ludwig Wittgenstein, and Esterházy himself. The remaining long list includes numerous Eastern European names unfamiliar to this westernized reader. The resulting novel is an oblique homage to the mother and death itself.

Known for his innovative style and taboo subject matter, Esterházy does not disappoint in *Helping Verbs* — a simple narrative this is not. The constant features of this novel are the black-bordered pages and the all-capitalized aside quotes that are lined up along the bottom as though this were some giant family album with captions. The format, while unusual, is not confusing — the quote or the narrative bit is completed before another section is started. The prose line is easy to follow; it's the prose itself that shakes the soul.

The novel opens with two brothers and one sister returning home to their mother's deathbed. They try to deal with the bitchy nurse, the grumbling father, their own problems of reconciliation, and their mother's death. The ritual of funeral and mourning becomes unbearable to the eldest son and narrator — "the tears crop up inside me like a repulsive beast. A shaggy, soggy lump, like a skunk . . . or an *obese* rat. Large empty halls took turns inside me with black, heavy halls. The corridors connecting them are my bowels. . . . There is a sewer smell inside me. No, there isn't. . . . There's a mother." A mother that must be either exorcised or excreted.

As the son stands at the graveside contemplating the dirt, the hole, the death ("CORPSES DECOMPOSE NOISELESSLY"), and the "vanity of melancholy," he recalls Oedipal images of her smell, her thighs, and her breasts. He also somehow recalls

her soul from the grave, and she addresses him as though he were the one who had died. This turn in the plot is announced by white words that scream from a black page: "I am become as sounding brass, or a tinkling cymbal! I hope you all rot. I hate you." Then she, in typical motherly fashion, complains about the overgrowth in the garden.

Esterházy's "mother" tells us of her life, lusts, and longings as she comforts her son's bereavement by mourning for him as though her only son had died. Her existence creates a continuity, a cyclical whole — the dispersal of cells by death mirrors the dissemination of genes by birth.

The narrator returns to conclude the book with a disquieting, yet humorous, description of a visit to the mother's deathbed and a trip to the toilet. The scene, a clumsy, halting pas de deux, consummates the Oedipal coupling and completes the book. "SOMEDAY I'LL WRITE ABOUT THIS IN MORE DETAIL" promises the last quotation. Indeed, as Esterházy and the reader must know, more detail could add little else to this fractured portrait of son, mother, loss, and death — it is horrifyingly and amusingly complete.

• • •

On the other side of the planet geographically and stylistically is Ann Hood's novel *Something Blue*, about three women living, and trying to love, in New York City. Unlike Esterházy's inside-out narrative, Hood employs the traditional third-person, omniscient prose style, telling us the story with a simple, clear voice.

The uncertainties of love, friendship, and life's expectations in Something Blue *add to the stress and chaos that define our times.*

Hood's characters are young, single women living in the big city, fighting a pervasive loneliness while they either look for love or run from it. Lucy is involved in a relationship that she has suddenly noticed is dying between her weekend job as a Whirlwind tour guide and her daily trials as an illustrator. Lucy has come to the realization that all her life she has adapted her personality to fit in — at the cost of her integrity. Katherine, a Connecticut preppie (the pre-yuppie version), was Lucy's sorority sister in college. She runs off to the city, leaving her college sweetheart at the altar, and moves in with Lucy. Katherine bakes cookies, makes "Good Luck" signs for Lucy, and goes out with men who she meets at the teller machine; she drives Lucy nuts. Julia is Lucy's best friend; she is a professional apartment-sitter and liar. Julia lies to escape because "who knows what will be tomorrow? The one thing Julia is sure of it's better not to know. It's better to pretend." Julia has a different foreign lover every week.

The triangle dynamic works well here — each member gets something from the other, and the inevitable jealousies and insecurities are engaging. Along the way Hood creates a vivid picture of the New York City of the late 1980s. Lucy has a "Far Side" apron and draws an illustration that looks like a "United Colors of Benetton ad," and Julia has safe sex. (I draw the line, though, at Judd Nelson and at Regis and Kathie Lee — there are some things that should go unchronicled.) The uncertainty of love, friendship, and life's expectations add to the stress and chaos that define our times.

The strength of the novel is its ability to evoke emotion. Indeed, there is "something blue" hovering about these women. The play off the old wedding superstition (something old, new, borrowed, and blue equals good luck for a happy life) is intentional—everyone seems to be an element short of happiness. Unfortunately that element is usually a man — one problem I have with this book. When will female characters stop defining themselves by their relationships?

Hood has great emotional reach, and here it is "blue" she is reaching for. She shows us those sad moments we've all had — the unbearable loneliness that is felt lying in bed next to an alienated lover or attempting to laugh at a good-bye that is certainly final. At what seems to be the height of Lucy's life she smiles, because "maybe if she smiles hard enough, this sad part inside her will dissolve." In the most poignant scene of the novel Lucy discovers a way to rectify a past wrong and pay homage to the victim. These moments are rendered so cleanly and clearly that any potential for sappiness dissipates and leaves us simply "blue." ❑

Hood: unbearable loneliness

CHERYL KLAUSS

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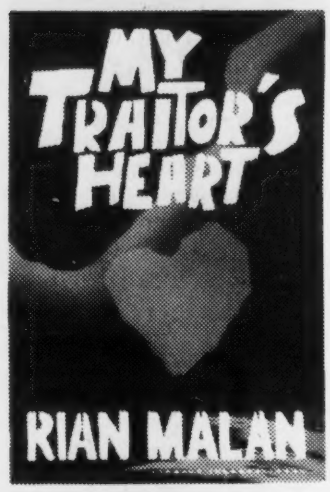

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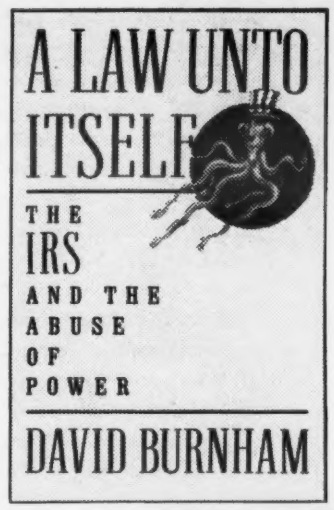

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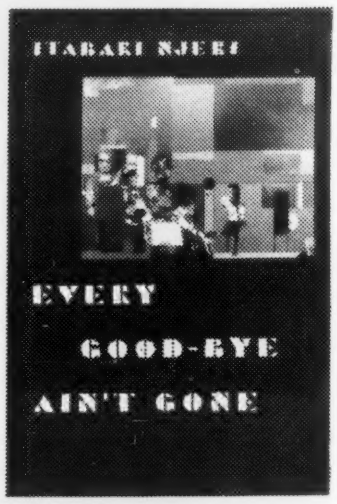

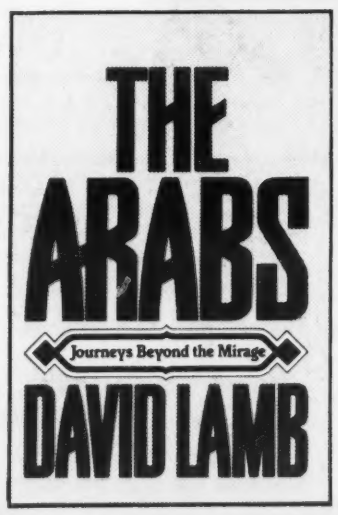

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VINTAGE BOOKS

LOCAL COLOR

Feminist journal

Stone's daughter was a precocious child

by Mark Leccese

GROWING UP IN BOSTON'S GILDED AGE: THE JOURNAL OF ALICE STONE BLACKWELL, 1872-1874, edited by Marlene Deahl Merrill. Yale University Press, 270 pages, $25.00.

"It gives one a curious feeling to be reading the letters & diaries and thinking the very thoughts of a child who has been dead nearly 70 years," 15-year-old Alice Stone Blackwell told her journal in 1873. "It is like groping about among old furniture, ancient historical furniture, only more so."

Old furniture has a musty, ghostly quality to it, a sense of inarticulate history. It sits mute, leaving its discoverer to pull the shroud off its story and its value.

As Blackwell suspects, pieces of old furniture are like journal entries: sometimes remarkable but often dull in their particulars. It is when you stumble on a basement full of old furniture that history seems tangible.

So it is with *Growing Up in Boston's Gilded Age*. Emerging from the monotony of a daily journal (one entry: "Read a good deal, my eyes being well. Washed all over. Practiced.") is a private two-year history of a precocious teenager growing up into the world — or, specifically, the Boston that was "the Hub of the Universe."

Growing Up was edited by Marlene Deahl Merrill, an affiliated scholar at Oberlin College, who also co-edited a book of letters between Alice's mother, Lucy Stone, and Lucy's sister, Antoinette Brown Blackwell (who was married to Lucy's husband's brother).

The journal from which Merrill drew is one that Alice kept when she was between 14 and 16, and its remarkable articulateness and accumulation of detail gradually reveal a girl who was both an ordinary teenager and an extraordinary young mind.

In an interview with the *Phoenix*, Merrill said she took care not to remove the quotidian and the dull from Alice's journal. "I could just have taken them out, but it would have made the extraordinary Alice different from what she was," she said. "It was a deliberate decision, to put her in perspective."

As the study of history turns from wars and legislatures to the daily lives of common people, diaries take on more importance. Alice's journal, tedium and all, offers "a window on the 19th century you would not find in other places," Merrill said. "That kind of tedium gives you the sense of what people did" during the long pre-electric, pre-automotive, pre-television winters.

Alice was the daughter of prominent antislavery and women's-rights activists Henry Blackwell and Lucy Stone. When they were married in the mid 1800s, according to Merrill, Blackwell and Stone read a statement at the ceremony "protesting existing marriage laws that left wives with little legal protection and personal autonomy and resolved to live as equal and independent partners." Lucy Stone decided to keep her name, and women of her time who did the same became known as "Lucy Stoners."

A graduate of Oberlin, the nation's first co-educational college, Lucy spoke widely and edited *Woman's Journal*, a suffrage newspaper. With Alice's birth she faced a still-common dilemma: although she planned to keep up her work schedule, she came home one night and "look[ed] into Alice's sleeping face and thought of the possible evil that might befall her if my guardian's eye was turned away. I shrank like a snail into its shell, and saw that for these years I can only be a mother — no trivial thing either."

> I have behaved foolishly; I wont say made an absolute fool of myself this time; but I ought not to have lost my temper. Yet he did rile me so, I couldn't help answering back. It always does rile me to have people talk about Mama that way. I went up the hill with Annie to put the litter in the back chamber into the closet. The house is being plastered, and a man was at work at it in the room, and he seemed disposed to talk. He began by asking if we were either of us in the fire, and Annie said we both were; which assertion I corrected. She said I was Mr. Blackwell's daughter. He said we must have been frightened, and I said it was enough to frighten us. Then he asked what the name of the woman who owned that property was; Miss Jones, he thought. Annie said "Mrs. Stone," and he said "Oh! yes, he saw her in Boston and thought he knew her; she advocated Woman's Rights, he believed," in a sneering — no, not exactly a sneering, a slighting, a Podsnappian sort of way that rather aggravated me, and I answered "Yes, she does," in a loftily decided manner meant to stop impudence; and that was the end of the conversation for a few minutes. When we had got all the papers and pamphlets into the closet I lifted one of a bunch of iron weights and asked Annie if it belonged to us and ought to go in, and he spoke up and said we should leave them there; nobody would trouble themselves to steal them; that if everything that was there was offered him as a gift he wouldn't take it. I said something about it's being worth selling for waste paper but he went on without heeding me, saying "There's not a thing I've seen there yet that's fit for a man to read, much less for a woman." That riled me worse, and I said that what was fit for a man to read was fit for a woman. He said "Oh, well, there were some little bits a man might read which a woman wouldn't like to," or to that effect. I was thoroughly riled by that time, what with his abuse of Mama's books and all, and only repeated my first remark; for a man ought to be ashamed to read things that a woman would be to[o]. Then our work being done, we left, but I couldn't help saying as a parting shot they weren't meant for him to read anyway; which was the only really rude thing I said, though Annie gave it to me coming down the hill.
>
> — **from *Growing Up in Boston's Gilded Age***

The only child grew up in a 17-room house on Boutwell Street, in Dorchester, then a suburb, doing what a teenager does: studying, chafing at her parents, swimming, taking trips into the city, cooking, playing baseball at recess, and getting into fistfights in the schoolyard. Her entry for July 19, 1872: "Friday. Hot. I was not allowed to go in bathing, my feelings upon which had best not be recorded. Went down in the evening to call on Mary Fifield, who was with Lulu Mann. We disported ourselves in the streets in a decidedly disreputable manner, till it got so dark that I had to go home. Before I did so I kicked them both upon the shins and made them limp. As a general thing kicking is not fair, but they set upon me both at once, and I had to defend myself the best I could."

Despite the ordinariness of the passage, the reader can sense a keen sensibility in a 14-year-old: the feeling that "had best not be recorded," the sense that kicking, "as a general thing," isn't fair.

Merrill said she was "intrigued with how Alice could carve out her own personality in the midst of such strong people around her" — not only her parents, but relatives like her aunt. "She clearly was a child whose presence was known in the house. I knew this had to be an unusual kid."

Alice read widely, voraciously, and with strong opinions. With her parents, she saw and heard the great minds of her day speak; she thought deeply about religion, and women's rights were the linchpin of her beliefs.

The minister she most admired was the Bostonian Robert Collyer, and at 16 tells her journal: "On this day I was disturbed in my mind on account of unbelief, doubts and faithlessness, and got comfort from reading *The Life That Is Now* [a book a Collyer's sermons]. . . . Feeling much better after a bit of sharp and appropriate rebuke which I came across in the sermon, and duly took to myself."

Alice displays a sensitivity that, at 15, was powerful but still inchoate. As she and her family ride through New York City, Alice and her father argue about the architectural merits of the buildings they pass. "Finally we stopped before one most beautiful large brown stone front, and burst into unanimous exclamations of rapture. The lights were just beginning to be lighted, and shone faintly through the curtains — real starry lace — that hung in the tall clear windows. It was beautiful. Uncle G. quietly remarked, 'That's Madam Restelle's [a notorious abortionist].' We went on, quenched most effectually, I feeling queerer and queerer. There were flocks of little beggar children with whining voices, who sallied out upon us; and a little boy sat by the railing, with a fiddle laid across his knees crying. Papa made some remarks about his doing it for pretence (not to him of course) and joked about it; but I felt more like crying than laughing. It was such a contrast somehow."

Most important to her, though, is women's rights; it is so much a part of her life that she never bothers to write at length about it. "I'm sure it was discussed all the time at home, and I'm sure she must have loved the chance to talk about something else, and perhaps her diary gave her that chance," Merrill said.

Alice judges everyone she meets by their commitment to women's rights, and hints of backwardness are dealt with by as sharp a tongue as a teenager ever had. The issue was the girl's "yardstick, her litmus paper," said Merrill. "You can tell from that how deeply entrenched her beliefs are."

Alice's principal role model was her mother, Merrill said, commenting, "Although she could cross swords with her mother, she could also deeply admire her work." Her other role models are also women. "I am always distracted with a variety of heroine worship. There are so many of them," Alice writes.

Alice Stone Blackwell would become a heroine herself. After graduating as one of two women in her class at Boston University (where she was class president and a Phi Beta Kappa), she helped her mother edit the *Woman's Journal*, held offices in the major suffrage organizations, and, by the time women got the vote, in 1920, had already begun working for other humanitarian causes. She was a gifted writer and editor who produced thousands of articles and a biography of her mother. She also founded the Boston Evening Clinic, supported Sacco and Vanzetti, and worked closely with Armenian refugees, translating the works of Armenian poets into English. (She also did translations of Yiddish, Russian, Hungarian, and Spanish-American poets.) She lived to be 92, working all the while. Despite receiving an honorary doctorate from BU, she is nearly forgotten in her native city; there is no biography. "Much remains to be written," Merrill said. This book is a valuable start.

"Alice became, in many ways, more radical than her mother," Merrill said. "Alice sensed her own uniqueness and sensed her place as the child of very well known people in Boston, and that's something she had to work out."

It is fitting that a young girl who loved reading and books as she did would leave what Merrill calls "her most visible memorial" where it is: there is a bust of her in the Bates Reading Room of the Boston Public Library, alongside a bust of her mother — the only two women represented in that august room. ❑

ELECTION DAY

Wet yellow leaves. Weather,
an early morning hiss at the window.

Weariness, small aches,
who can say what matters?

Where there's life, still an illusion of choice —
the pulse of hope.

History keeps pressing the lesser evils.

The newspaper, tossed in the soaked bushes — strivings,
murders, turning to mulch already under the dripping yew.

"If God had meant us to vote," a Baptist friend joked
yesterday, "He'd have sent us a candidate. . . ."

And the sirens on Mass. Avenue:
November's calamities, attritions.

Perishable world,
its offerings sometimes seem so mean, so meagre.

The luminists knew to live in pursuit of light.

A child in a yellow slicker passes —
a figment of memory?

Her little metal lunch box glistens,
her bright yellow boots scuff at the leaves,

impermeable, impervious. . . .

If you knew it was the last day of the world,
there'd be no point in voting.

— **Gail Mazur**

AMERICAN CENTURY

Halberstam pegs America's decline to a simple fact: the Japanese continue to want to make things.

AP/WIDE WORLD

The end of empire

A people's hunger for diversion

by Steven Kane

THE NEXT CENTURY, by David Halberstam. William Morrow & Co., 126 pages, $16.95.

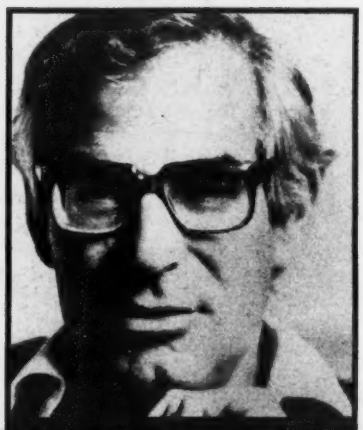
A new neurosis has recently found a place in the pantheon of the Age of Anxiety: war co-dependency, or CNN addiction. Unable to tear away from news of the Persian Gulf, millions of Americans have found themselves consumed by endless trepidation.

But as current as this condition may seem, it is actually just another manifestation of the American mania for distraction. As Ronald Reagan so well understood, Americans prefer truisms to complex truths. In that context, the obsession with war news can be viewed as a natural attraction, an understandable fascination with a crisis with an apparent beginning, middle, and end, one that breaks down easily into pro and con — the ultimate diversion for a populous overwhelmed by amorphous crises like the S&L scandal.

While David Halberstam's *The Next Century* makes little reference to the Persian Gulf — because of publishing schedules rather than deliberate omission — it does examine in brilliant form America's craving for diversion. And that is just one of this remarkable book's many strengths. Halberstam, a Pulitzer Prize-winning journalist and best-selling author, is eloquent, knowledgeable, and impassioned. His analysis of the changing face of America is informed and penetrating, his theses as elegant as they are unsettling.

Ironically, the absence of discussion of the Gulf War in *The Next Century* is itself revealing: it reminds us how utterly preoccupied we've become with that conflict. Halberstam's subjects — namely, the decline in America's standard of living and its influence in the world, issues that so filled us with dread only weeks ago — have not gone away because of US success in the war. Those problems are festering through inattention, as they have been for years.

What concerns Halberstam most is how America has failed even to acknowledge many of its dilemmas. For him, the end of the Cold War signals not a time for celebration but for reflection, an opportunity to examine how that struggle redefined our expectations of what our democracy is and should be. Describing the all-consuming nature of American Cold War policy, Halberstam observes that "Those in Washington were so fascinated with realpolitik and weaponry that they tended to forget that the just and harmonious society was, in the long run, also the strongest society." As far back as the early 1960s, Halberstam writes, "It was the classic [Cold War] decision . . . to keep the Japanese aligned as allies in Vietnam — a course they would have followed anyway — rather than confront them on their domestic trade policies and ruffle their feathers. It was an odd collision of perceived national interests with real national interests, and perceived national interests always won."



For Halberstam, the end of the Cold War signals not a time for celebration but for reflection . . .

Halberstam is equally cutting in observing how America has responded — or failed to respond — to being overtaken as the world's premier manufacturing power. Rather than examine our decline, we trumpet our newly perceived preeminence as the planet's great "service economy." Halberstam, however, sees this as a fallacy, a dangerous illusion. He attributes the decline in American economic power to the simple fact that the Japanese "continue to want to make things. [They] are closer to being the true children of the original Henry Ford than we are. The purpose of their capitalism seems less diluted in contrast with ours. Ours is to make money; theirs is to make products of excellence, which, if they do well, will also, they are sure, make them money."

Halberstam is not only a formidable intellect, but a lucid, entertaining writer. There has been a glut of books that purport to investigate America's changing world role. But unlike, say, Paul Kennedy's *The Rise and Fall of the Great Powers*, Halberstam's *The Next Century* is conceived and executed for mass consumption — which is not to say it is shallow. Kennedy's book, while excellent, failed on a fundamental level: it was not accessible. *Rise and Fall* was a massive, academic conceit executed in an academic style, too intimidating for a public already swamped with information, a public that prefers the Pledge of Allegiance to the Bill of Rights. Halberstam, however, keeps his work to 126 pages. His prose is crisp and clear, his insights profound but uncluttered. He grounds his concepts in common sense and illustrates abstraction with anecdote, like the story of the time Art Buchwald asked 500 American CEOs how many had voted for Ronald Reagan. Almost all raised their hands. But when Buchwald asked how many of them would allow Reagan to run their companies, not a hand went up.

If there is a weakness to *The Next Century* it is that Halberstam offers little in the way of constructive recommendations. In his conclusion, he resorts to safe and ambiguous calls for more focus on education and political empowerment at the local level. Actually, he writes barely, if at all, about "the next century." This century is his concern. And for Halberstam, political paralysis is the great problem now facing America. Unable or unwilling to confront grim and complex realities, we grasp at antiquated conventional wisdoms, or, worse, divert ourselves with false assurances, or seemingly simple moral choices, like war. Speculating on the benefits of the end of the Cold War, David Halberstam hopes that "Finally, after all these years, the face in the mirror is our own." ❑

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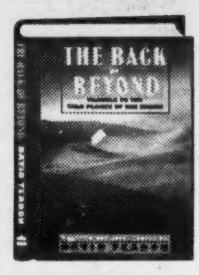

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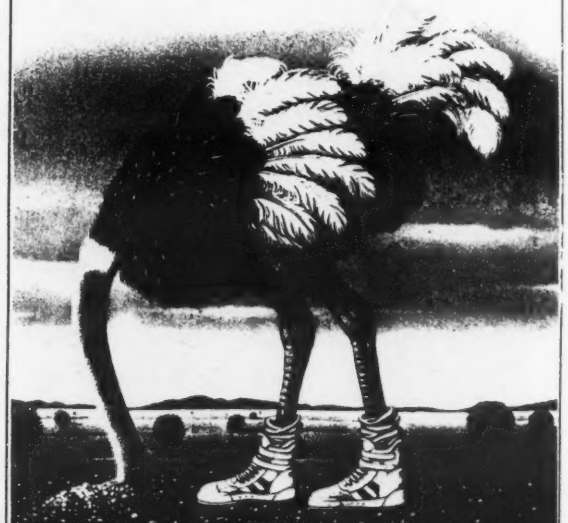

This is how some students face their future.

TWISTED HISTORY

Different engine

New vehicle for Cyberpunks

by John P. Mello Jr.

Gibson (left) and Sterling: rising above genre

HESTER DOOVE

THE DIFFERENCE ENGINE, by William Gibson and Bruce Sterling. Bantam Books, 429 pages, $19.95.

Up to now the mention of Cyberpunk conjured up the future — a future that's dominated by computer networks so complex and data-rich that they act more like the neural networks of the mind than collections of cables, wires, and chips. But two of the leading exponents of this science-fiction subgenre, William Gibson (*Neuromancer, Count Zero*, and *Mona Lisa Overdrive*) and Bruce Sterling (*Involution Ocean, The Artificial Kid, Schismatrix*, and *Islands in the Net*), have changed all that by setting their latest work, *The Difference Engine*, in the past — albeit a past no historian would recognize.

Gibson and Sterling have set *Engine* in the mid 19th century, but it's a "what if" 19th century, the what-if being, What if mathematician Charles Babbage actually built large-scale versions of his famous "calculating machine"? The machine is considered the forerunner of the modern computer. It was entirely mechanical and based on a decimal system (today's computers are electrical and based on a binary system). Babbage was never able to build more than a small working model of his machine in his lifetime (1792-1871) because the tool-and-die industry of his day couldn't produce the parts he needed.

Babbage's machines dominate the world of *The Difference Engine* (as computers dominate any righteous Cyberpunk novel). They're running printing presses. They're used by the police to keep criminal files that include "stippled" mug shots. They're used by governments to keep secret files on their citizens. They're running telegraph machines. They're firing artillery pieces with surgical accuracy. They're giving writers a primitive form of word processing. They're even issuing credit cards! And together with the book's kinotropes, pneumatic devices, and steam gurneys, they give the novel the flavor of Terry Gilliam's film *Brazil*.

Engine's political framework further knocks its perspective out of plumb. The European powers have carved up North America. The British control Canada and the present states of Washington and Oregon. Russia owns Alaska. The French have Mexico, New Mexico, and Arizona. Northern California and Texas are independent republics. The South has formed the Confederate States of America and what remains of the North — except for Manhattan, which has become a commune under the leadership of Karl Marx — is called the USA.

Domestic politics in the "United Kingdom of Great Britain and Ireland" is equally off-kilter. The burgeoning of Babbage's engines has given scientists cachet (there's this, for instance, about a clerk in the Central Statistics Bureau: "The boy had shaven an inch of scalp at his hairline, elevating his forehead for a modishly intellectual look"). And along with that cachet, scientists have gained political power. They've ditched the landed aristocrats and replaced them with *savant meritocrats*. Hence we have Lord Huxley and Lord Darwin. And Parliament is ruled by the Radical Industrial Party, led by Babbage and Lord Byron, who has traded poetry for politics.

Into this stew, Gibson and Sterling toss the mysterious box of engine punch-cards "cut to a French specialty-gauge, and made of some bafflingly smooth artificial material." The cards pass from Sam Houston (in Europe trying to raise money for an army invade Texas) to Sybil Gerard (daughter of a Luddite agitator) to Lady Ada Byron (daughter of Lord Byron and known as "Queen of Engines" because of her programming prowess) to Dr. Edward "Leviathan" Mallory (who braved the wilds of Wyoming to dig up the remains of brontosaurus).

On top of that, a "great stink" grips London, a result of unchecked industrial growth and bad weather. The Stink turns the city into an eerie place: "Shop after shop bore CLOSED signs. . . . London' s citizenry had fled, or gone to earth behind tight-closed windows. Smoke had settled to ground-level and mixed with a foetid fog, a yellow pea-soup of it everywhere, and it was difficult to see the length of a half-block. The rare pedestrians emerged from obscurity like well-dressed ghosts." Under the cover of smog, looting begins and chaos follows, fueled by Captain Swing.

Swing urges the people "to make triumphant war on the Whore of Babylondon and all her learned thieves. . . . Kneel no more before the vampyre capitalist and idiot savantry. . . . We shall destroy the Moloch Steam and shatter his rocking iron!"

Swing also has a score to settle with Mallory. The good doctor received the mysterious cards from Lady Ada after delivering a thrashing to Swing. In retaliation, Swing has slapped libelous posters about Mallory throughout London and ruined his sister's engagement. How Mallory foils Swing's rebellion and

London survives the Stink makes up the bulk of the book.

Gibson and Sterling have done an admirable job of capturing the feel of mid-19th-century England through use of period slang (dollymopping, cove, flash, cakey, gull, tin, nicked, talking velvet, vinegar phiz) and its bully patriotism:

" 'Some folk pass their very lives in the mud of the Thames.'

" 'Who's that then?' asked Tom.

" 'Mudlarks. . . . Winter and summer, they slog up to their middles, in the mud o' low tide. Hunting lumps o' coal, rusty nails, any river-rubbish that will fetch a penny.'

" 'Are you joking?' Tom asked.

" 'Children mostly . . . and a deal of feeble women.'

" 'I don't believe you,' Brian said. 'If you told me Bombay or Calcutta, I might grant it. But not London!'

" 'I didn't say the wretches were British. . . . Your mudlarks are foreigners, mostly. Poor refugees.' "

The authors also have some ironic fun with the Japanese:

" 'We will be allies with you,' said Mr. Yukichi, nobly. 'The Britain of Asia will bring civilization and enlightenment to all Asian peoples.'

" 'That's very laudable of you,' said Mallory. 'It's a bit of a hard slog, though, civilization, building an empire. Takes several centuries, you know. . . .'

" 'We learn everything from you now,' said Mr. Arinori. . . . 'We build great schools and navies like you. In Choshu, we have an Engine! We will buy more Engines. We will build our own Engines!'

"Mallory chuckled. The queer little foreigners seemed so young, so idealistic — intelligent, and above all sincere. He felt quite sorry for them."

And Gibson and Sterling take a gentle poke at writers attempting to adjust to technology when Mallory helps romantic novelist and editor Benjamin "Dizzy" Disraeli with a new purchase:

"Mallory saw that Disraeli had bought himself a Colt & Maxwell Typing Engine, and had managed to haul the thing out of its packing-crate and set it upright on its curved iron legs. . . .

" 'Looks all right,' Mallory said. 'What's the problem?'

" 'Well, I pump the treadle, and I can manage the handles well enough,' Disraeli said. 'I can get the little needle to move to the letters I want. But nothing comes out.'

"Mallory opened the side of the casing, deftly threaded the perforated tape through its gearing-spools, then checked the loading-chute for the fan-fold paper. Disraeli had failed to engage the sprockets properly."

Episodes like these make *The Difference Engine* enormously entertaining, but when the secret of the French punch-cards is obliquely revealed at the end of the novel, the result is unsatisfying. We closed the cover of the book, our imagination pricked by the authors' views on consciousness and excited by the possibilities they raised, but feeling the tale was incomplete, or ripe for a sequel. ❑

The results of the general election of 1830 made public feeling obvious. Byron and his Radicals had captured the tone of the day, and the Whig party were an utter shambles. Lord Wellington's Tories, however, resenting the threat to aristocratic privilege posed by Radical proposals of "merit-lordship," took a hard line. The Commons procrastinated on the Radical Reform Bill, and on 8 October the Lords threw it out. The King refused to create new Radical peers who might force the Bill through; on the contrary, the Fitzclarences were ennobled instead, leading Byron to comment bitterly: "How much better it is to be a 'Royal bastard' than a 'philosopher' in England at present. But a mighty change is at hand."

Popular pressure mounted swiftly. In Birmingham, Liverpool, and Manchester, the working-class, inspired by Babbage's ideals of union ownership and mutual co-operatives, took to the streets in massive torchlight parades. The Industrial Radical Party, disdaining violence, called for moral suasion and a peaceful mass-campaign for redress of legitimate grievances. But the government remained stubborn, and events took an ugly turn. In a rising crescendo of random outrage, violent rural "Swing bands" and proletarian Luddites attacked aristocratic homes and capitalist factories alike. Mobs in London shattered the windows in the house of the Duke of Wellington and other Tory peers, and, cobblestones in hand, lay sullenly in wait for the passing carriages of the elite. The Anglican bishops, who had voted against Reform in the Lords, were burned in effigy. Ultra-radical conspirators, fired to frenzy by the furious polemics of the atheist P.B. Shelley, attacked and looted Establishment churches.

On 12 December Lord Byron introduced a new Reform Bill, more radical yet, proposing outright disfranchisement of the hereditary British aristocracy, including himself. This was more than the Tories could bear, and Wellington involved himself in covert planning of a military coup.

The crisis had polarized the nation. At this juncture, the middle-classes, terrified of the prospect of anarchy, made their own move and came down on the side of the Radicals. A tax-strike was declared, to force Wellington from office; there was a deliberate run on the banks, in which merchants demanded and hoarded gold specie, bringing the national economy to a grinding halt.

In Bristol, after three days of major riots, Wellington ordered the Army to put down "Jacobinism" by any means necessary. In the resulting massacre three hundred people, including three prominent Radical M.P.'s, lost their lives. When the news of the massacre reached him, a furious Byron, now calling himself "Citizen Byron," and appearing without coat or necktie at a London rally, called for a general strike. This rally was also attacked by Tory cavalry, with bloody results, but Byron eluded capture. Two days later the nation was under martial-law.

In [the] future, the Duke of Wellington would turn his considerable military genius against his own countrymen. The first uprisings of the Tory Regime — as it must now be called — were swiftly and efficiently put down, while garrison troops ruled all major cities. The Army remained loyal to the victor of Waterloo, and the aristocracy, to their discredit, also threw in their lot with the Duke.

But the Radical Party elite had escaped apprehension, abetted by a well-organized covert network of Party faithful. By the spring of '31, any hope of a swift military solution was over. Mass hangings and deportations were answered by sullen resistance and vicious guerrilla reprisals. The regime had destroyed any vestige of popular support, and England was in the throes of class-war.

— from *The Difference Engine*

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BOOKMARKS

NON-FICTION

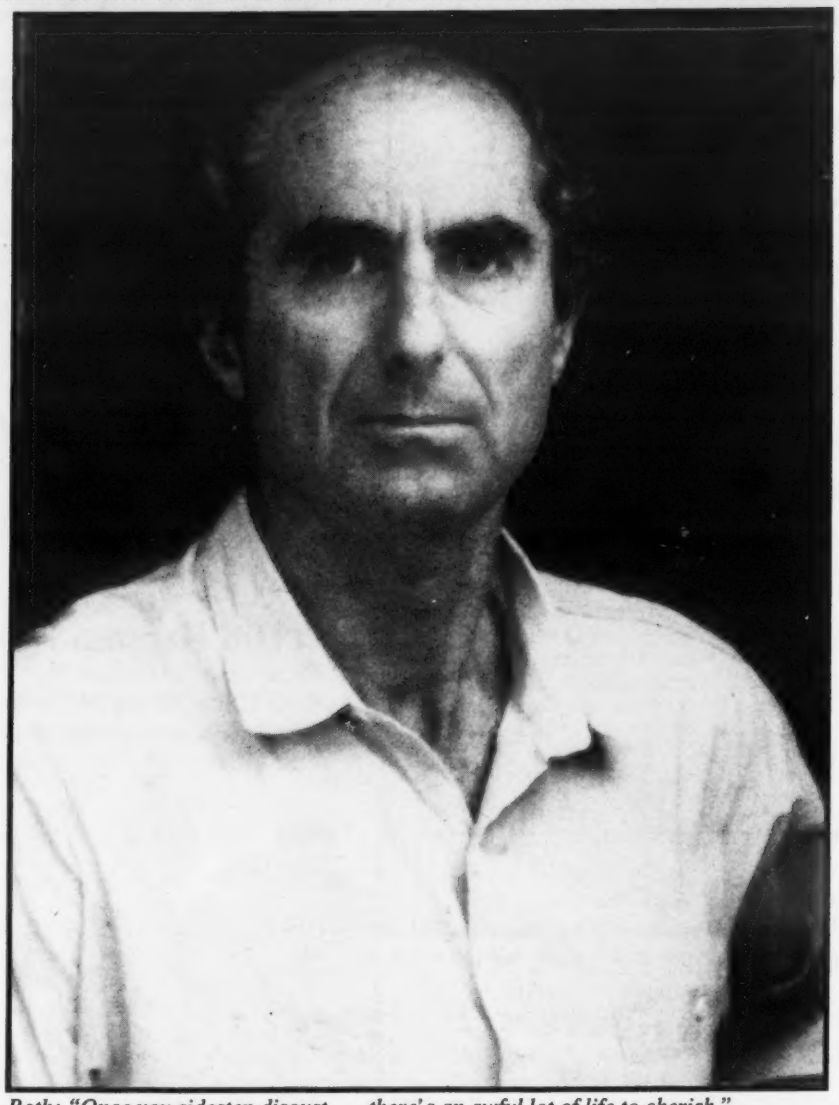
PATRIMONY, by Philip Roth. Simon and Schuster, 238 pages, $19.95.

"I naively believed as a child I would always have a father present . . ."
— Philip Roth, *The Facts*

There is no more terrible realization of your own adulthood than dealing with a parent's illness. To care for a sick parent while providing emotional support for the other is to understand that they have come to see you very differently from the way you see yourself. When you're called on to fulfill the role your parents once fulfilled for you, the ground opens up around your feet. It doesn't matter how well you rise to the task — a part of you feels terrifyingly inadequate to it.

In the dry-eyed, unflinching, and altogether extraordinary memoir *Patrimony*, Philip Roth recounts his elderly widower father's struggle with the brain tumor that eventually killed him. The tumor was benign, but had grown to such a size that it interfered with the workings of nerves and muscles. Rather than risk an operation that, even if successful, would present an 86-year-old man with a Sisyphean recovery, Herman Roth decided to live the time left to him as best as he could. Encouraged, prodded, cajoled, nursed, and sometimes sternly talked to by his writer son, the elder Roth fights his increasing helplessness with the stubbornness that allowed him to survive early poverty, the struggle to raise a family while trying to make a decent living as a Jew working in the Gentile-dominated insurance industry, innumerable deaths of family and friends, and the slow dissolution of a community he had lived his whole life in.

Tackling a subject that invites mawkishness with an utter disdain for sentimentality, Roth comes up with a book that's so moving because everything in it is so hard-won. The reader comes away from this unsparing, always compassionate account believing that Roth has taken the full measure of his father and of himself. What Roth finds isn't always flattering. Alongside his father's raconteur's charm, his flirtatiousness with the local widows following his wife's death, is his blunt indifference to any view other than his own. And alongside Roth's own solicitous, scrupulous care are things like his regret at telling his father to remove him from his will — his discovery that he covets that part of his patrimony, not for the money, but because he feels cast out without it.



Roth: "Once you sidestep disgust . . . there's an awful lot of life to cherish."
NANCY CRAMPTON

But it's Herman Roth's bluntness, the trait that kept Roth at odds with his father during adolescence and young adulthood, that draws him closer than ever to his father, even as he realizes their time together is slipping away. The eternal clash between fathers and sons, fueled by male hesitancy to express emotion, and each side's blind certainty that he alone knows what's best, is transcended by Roth's allowing his father to go his own way and discovering a . . .ofound respect for the way the man weathers the indignities that await when his body becomes his worst enemy. (That closeness must have been aided by their Jewishness; they didn't have the additional burden of WASP propriety — which dictates that, at a certain age, a father and son shake hands instead of kiss, as if they were business acquaintances — getting in their way.)

Roth is bedeviled by the knowledge that his father would not have wanted his private moments revealed; but even in the book's most personal — and amazing — moment, Roth gives his father a tenacious, undiminishable dignity. Coming upon his father in the bathroom of Roth's Connecticut home after the older man had befouled himself and, now nearly blind, had made things worse by trying to clean up, Roth writes, "You clean up your father's shit because it has to be cleaned up, but in the aftermath of cleaning it up, everything that's there to feel is felt as it never was before. . . . [O]nce you sidestep disgust and ignore nausea and plunge past those phobias that are fortified like taboos, there's an awful lot of life to cherish." This book, an affirmation of "lived reality," is as tough-minded a piece of humanist writing as there is. It says that the love and the joy of existence are inextricable from the pain and the shit. Roth takes it all in and answers with a weary, defiant "Lachaim!"

— Charles Taylor

IN THE PALACES OF MEMORY: HOW WE BUILD THE WORLDS INSIDE OUR HEADS, by George Johnson. Knopf, 255 pages, $22.95.

George Johnson's *In the Palaces of Memory* is a book of regal bearing, an eloquent foray into how our brains convert experience into knowledge. "When the brain is exposed to a new event (the image of a face, the sound of laughter), a unique pattern of neurons is activated somehow," writes Johnson. "Within the vast web of brain cells, a constellation lights up. Unless this configuration is to fade with whatever evoked it, there must be a means of preserving it — of forging connections between the neurons, creating a new circuit that acts as a symbol, a representation of something in the outside world."

Tracking that means of preservation drives this mind-boggling investigation, one Johnson pursues with all the alacrity of a detective gathering clues. In the process, he captures the essence of "doing" rather than "done" science, inviting the reader into atomic realms that reverberate not only with electromagnetic but with aesthetic force. Johnson, an editor of the *New York Times*'s "The Week in Review" section, describes the inner workings of the cell and the outer mechanisms of the Turing machine (one of the precursors to the modern digital

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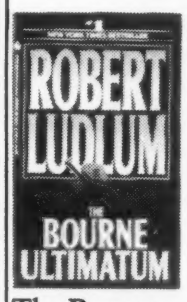

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Robert Ludlum

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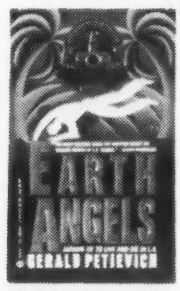
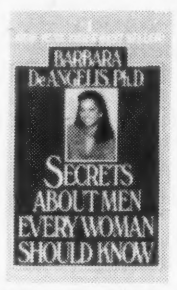


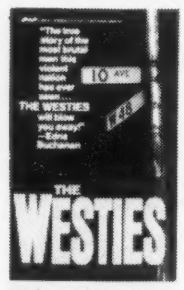
Earth Angels
Gerald Petievich

This novel of inner-city gang warfare and the tough cops that fight for justice will keep you up at night. Read how these cops of the L.A. Police force turn their jobs into a personal vendetta and how they not only fight the East L.A. gangs but the community and their own force. This is a brilliantly written, complex novel of real life dilemma, corruption and social problems. Paperback $4.99



Secrets About Men Every Woman Should Know
Barbara DeAngelis,Ph.D.

The director of the Los Angeles Personal Growth Center and the creator of Making Love Work seminars now brings us this informative, educational book that provides proven-effective techniques that can turn you into a more powerful woman and strengthen your relationships with men. Paperback $5.95



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T.J. English

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computer) with a lucidity that at times approaches artistry — an approach fed, no doubt, by his eclectic frame of reference (he peppers his prose with as many allusions to Wittengenstein and Kant as to Heisenberg and Einstein.)

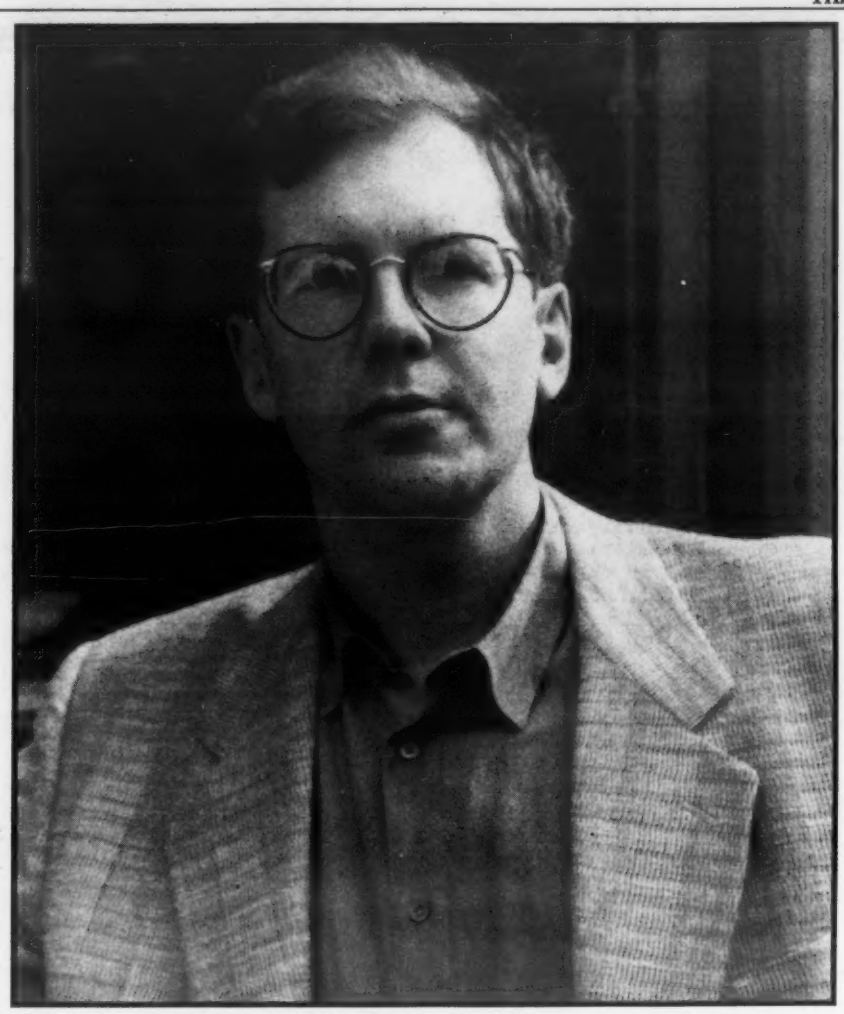
Johnson has more than done his homework. He's assimilated his scientific learning (an amalgam of biology, chemistry, computer science, and artificial intelligence) to the point that it's not only sophisticated but accessible, often clarifying a concept by using the metaphorical to elucidate the literal. ("The membrane that forms the wall around a cell is not a solid structure," he says. "It has the viscosity of thirty- or forty-weight motor oil.")

His is a tale of three cities: from Irvine, California, he brings the perspective of a biologist (Gary Lynch, a professor at the Center for the Neurobiology of Learning and Memory at UC/Irvine); from Providence, Rhode Island, the vision of a physicist (Brown University's Leon Cooper, who, with Robert Schrieffer and John Bardeen, won the 1972 Nobel Prize in physics for their theory of superconductivity); and from La Jolla, California, the overview of a philosopher (UC/La Jolla's Patricia Churchland, who is author of *Neurophilosophy*, a text that aims to bridge the chasm dividing neuroscience from philosophy). The paths of the triumvirate converge in a shared mission: the need to know how we construct and maintain a continuous picture of the world.

The terrains Johnson travels range from the soft to the hard, from the micro to the macro. The experiments of Lynch and his minions (those who "mucked around in the wetware — three pounds of gray matter that fills the hole inside our heads") strive to uncover what permits the brain to sprout new synapses (the gaps between neurons across which electrical pulses are ferried by chemicals called neurotransmitters) — perhaps the very circuitry in which memories are housed. Cooper, averse to dissecting the infinitesimal neuron, sets out to erect a whole-scale model of human memory, a "memory machine," if you will, to understand "how the brain perceives patterns, how it stores them, categorizes them, retrieves them on command — how it builds these maps, these theories about the world." Today he's recognized as a leading proponent of the "neural network theory," the attempt to program computers "to mimic a piece of the brain" — that is, to simulate billions of neurons going about the business of interrelating.

And where does philosophy, the discipline to first contemplate the nature of mental constructs ("schemata," as Kant referred to them) stand in all this? From Churchland's vantage point, it may ultimately be subsumed by science. For knowledge is not based on a priori truths but on biological constructs of the mind whose roots lie in the outside world.

— Thea Singer



Johnson has more than done his homework.

MAGGIE BERKVIST

BILLY WATSON'S CROKER SACK, by Franklin Burroughs. Norton, 149 pages, $18.95.

A croker sack, Franklin Burroughs explains in the epilogue of his engaging collection of essays, is a South Carolinian term for what the rest of us would call a burlap bag. It's not a word that's ever heard outside the lowlands where Burroughs grew up and, he reports, its etymology is unclear. The very obscurity of the term came as a surprise, a discovery that occurred when Burroughs gave his manuscript to a friend and had to explain it to her. For that reason, it's a fittingly quirky title for the book. *Billy Watson's Croker Sack* embraces both the image of a voluminous sack offering diverse contents and the realization that writing often means explaining your homegrown terms to the outer world.

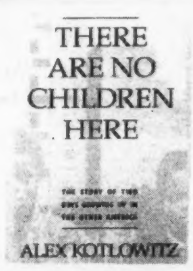
As it happens, the sack itself plays a role in the book's first story, "A Snapping Turtle in June." The tale's a digression that begins when an egg-laying snapping turtle embeds herself near Burroughs's home in Bowdoinham, Maine. The animal's musky odor sets free "a peculiar memory connected to the biggest snapping turtle I ever saw, or ever intend to see." From here Burroughs tunnels back to the summer vacation when he worked for a timber company. A bookish teenager among rednecks, he's awed by the way Billy Watson, who "was chiefly proud of having spent six years in the fourth grade," makes his living not only timbering but also trapping and fishing, filling his croker sack with catfish, mudfish, and eels, as well as a number of contraband game species. Burroughs tells about the day he was working with Billy Watson when they encountered the aforementioned animal. It's a ribald and startling story Burroughs tells on himself. But it's also a way to draw the past to the present, connecting one place to another. Burroughs conjures up Billy Watson to connect his own childhood in South Carolina with that of his young daughter squatting before the turtle nest in Maine, hoping against logic that the same scaly creature could connect father and daughter.

Billy Watson's Croker Sack is indeed a book of personal mythology. It's about how turtles and dogs and fish and game birds can become totems of the emotional life. The essays — you could almost call them stories — take an unpretentious narrative approach. As a boy, Burroughs measured the year by the hunting and fishing seasons, a habit that follows him north and into adulthood. By no coincidence, Burroughs invests his imaginative currency in images of hunting and fishing. Here and there he nods to Izaak Walton, who first charted man's love of angling, and Hemingway, who made it heroic. But to explain the way the hunting life has become part of his elemental fabric, he invokes another lover of wildlife. "Once in Sunday school we were asked what we would have presented to the infant Jesus in the stable. . . . The right answer turned out to be a pure heart, or something along those lines, but I knew inside myself that it would be a pair of wood duck, bright and friendly as the ones Audubon painted."

The book's centerpiece is a long essay called "In a Small Pond." Burroughs writes about reading Hemingway's "Big Two-Hearted River" as a child, transported and not yet aware of how the fiction was wreaking its transformation on him. Looking back, he says, "It appeared that my life might have been prefigured by those hot summer afternoons when I lay low in the face of meagre possibilities, and read about places that I could never truly experience, a history and a country that I had not possessed in time." The story recalls the way fishing (or anything) can connect the fisher with the rest of the world, past and present, personal and universal. "In a Small Pond" is also about Burroughs's father, the bloodline through whom he acquired a love of trout fishing. And when his father enters the story, "In a Small Pond" becomes a tale about the catching of a heroic trout. Casting into a Maine pond, the two fishermen negotiate mortality, skill, and dumb luck. What Burroughs makes of it is a nice catch indeed.

— Robin Dougherty

Books

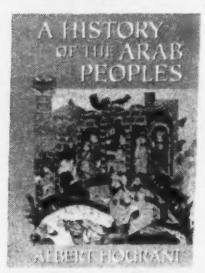


There Are No Children Here: The Story of Two Boys Growing Up in the Other America
Alex Kotlowitz

"This book makes palpable the lives of black American children stuck in poverty. The children are lovely. The facts of their lives are horrifying. The portrait of Lafeyette and Pharoah and their family is in itself a powerful argument against the politics of inertia, hopelessness, and greed, and for a real war on poverty, violence, and racism in our country."
-Tracy Kidder
Doubleday, $ 21.91

The Smile of the Lamb
David Grossman, translated by Betsy Rosenberg

Mr. Grossman's first novel,"... a story about falsehood and fantasy, about the way a lie invades a simple and sincere life," the author writes. "It is also the story of the Jewish people in Israel, champions of humanistic morality and justice turned subjugators of another people, causing the erosion of their own values." David Grossman is the author of the critically acclaimed See Under: Love.
Farrar, Straus, $ 19.95



A History of the Arab Peoples
Albert Hourani

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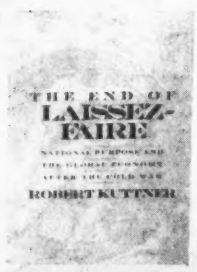
The End of Laissez-Faire
Robert Kuttner

"A brilliantly argued, articulate, and historically rich account of how America has been economically compromised by an antiquated pursuit of geopolitical hegemony and its fascination with free trade. The End of Laissez-Faire is an effective antidote to conventional economic theory and traditional foreign policy."
-Barry Bluestone,
University of Massachusetts
Knopf, $ 22.95



Making Sex: Body and Gender from the Greeks to Freud
Thomas Laqueur

This is a book about the making and unmaking of sex over the centuries. It tells the astonishing story of sex in the West from the ancients to the moderns, in a precise account of developments in reproductive anatomy and physiology. We cannot fail to recognize the players in Mr. Laqueur's story-the human sexual organs and pleasures, food, blood, seman, egg, sperm-but we will be amazed at the plots into which they have been woven by scientists, political activists, literary figures, and theorists of every stripe.
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THE READING LIST

Literary calendar

by Robin Dougherty

SATURDAY/2

SOMERVILLE ARTS GRANTS WINNERS Gary Duehr, Mark Fleckenstein, Gloria Mindock, and David Rivard read from their works at 3 p.m. at the Brickbottom Gallery, 1 Fitchburg St., Somerville. Free; call 625-6600.

MONDAY/4

GEOFFREY WOLF reads from *The Final Club* at 8:15 p.m. at the Blacksmith House, 56 Brattle St., Cambridge. Admission $2; call 547-6789.

STONE SOUP POETRY presents a reading by Don Quatrale and Joanna Nealson at 8 p.m. at T.T. The Bear's, 10 Brookline St., Central Square, Cambridge. Donation $3; call 227-0845.

NEW ENGLAND POETRY CLUB PRIZE POETS read from their works at 7:30 p.m. at Boylston Hall, Harvard Yard, Cambridge. Free; call 643-0029.

TUESDAY/5

MEMBERS OF THE BOSTON HAIKU SOCIETY read from their works at 8 p.m. at the Community Church Center, 565 Boylston St., Copley Square, Boston. Open reading follows. Sponsored by New Writers' Collective. Free; call 267-8624.

"THE MAKING OF A DICTIONARY" is a talk by Marian Severynce, managing editor of the reference department at Houghton Mifflin, at 6:30 p.m. at the Boston Public Library, Children's Resource Center, Copley Square, Boston. Sponsored by the Women's National Book Association. Free.

THURSDAY/7

POET MARIE HOWE reads from her work at 7:30 p.m. in the Bartos Theatre, MIT Media Lab, 20 Ames St., Cambridge. Free; call 253-0312.

POETS VIRGINIA THAYER AND BOB JOHNSON and fiction writers Lori Grace, Susan Karwoska, and Kathe Velten read from their works at 7 p.m. at the Arlington Center for the Arts, 41 Foster St., Arlington. Admission $2; call 648-6220.

DONALD HALL's poetry is read by a member of the Winter Company at noon and at 1 p.m. at the Atrium in the China Trade Center, 2 Boylston St., Boston. Free; call 423-2966.

ROSEMARY MAHONEY, author of *The Early Arrival of Dreams: A Year in China,* reads from her work at 6:30 p.m. at the First Parish in Cambridge, 3 Church St., Harvard Square. Admission $3, $2 for seniors and students. Tickets are limited and available only at the Globe Corner Bookstore, 49 Palmer St., Cambridge. Call 497-6277.

"A NIGHT OF HUMOROUS FICTION," featuring Peter Bates and Rick Friedman, begins at 7:30 p.m. at the Central Square Branch Library, 45 Pearl St., Cambridge. Free; call 349-4010.

FRIDAY/8

POETS CHRISTINE GEBHARD, CON SQUIRES, AND ROSAMOND ZIMMERMAN read from their works at 8 p.m. at the Newton Arts Center, 61 Washington Park, Newtonville. Admission $3; call 964-3424.

MONDAY/11

KATHLEEN FRASER reads from her work at 8:15 p.m. at the Blacksmith House, 56 Brattle St., Cambridge. Admission $2; call 547-6789.

STONE SOUP POETRY presents a reading by Jay Cater and Marina Knife at 8 p.m. at Charlie's Tap, Green Street Grill, 280 Green St., Central Square, Cambridge. Donation $3; call 227-0845.

TUESDAY/12

SCOTT SAYRE reads from his works at 8 p.m. at the Community Church Center, 565 Boylston St., Copley Square, Boston. Open reading follows. Sponsored by New Writers' Collective. Free; call 267-8624.

DOUGLAS ADAMS reads from his work at 5:30 p.m. at the Brattle Theatre, 40 Brattle St., Cambridge. Free tickets are available two weeks in advance at WordsWorth Books and at the Brattle Theatre. Sponsored by WordsWorth Books. Call 354-5201.

KENNETH GLOSS, proprietor of the Brattle Book Shop, talks about "Treasures in Your Attic: Old and Rare Books" at 7:30 p.m. at the Hancock United Church of Christ, 1912 Mass Ave, Lexington. Free verbal appraisals of books follow the lecture. Free; call 542-0210.

WEDNESDAY/13

GAIL GODWIN reads from her new book *Father Melancholy's Daughter* at 6 p.m. at the Boston Public Library, Copley Square, Boston. Reception follows at the Harvard Book Store Café, 190 Newbury St., Boston. Free; sponsored by the Harvard Book Store Spring Author Series.

THURSDAY/14

ROLAND MERULLO reads from his book *Leaving Losapas* at 5 p.m. at Café Charles, BU Bookstore Mall, level 2, Kenmore Square, Boston. Free.

VERLYN KLINKENBORG AND MICHAEL MARTONE read from their works at 8 p.m. in the Upper Common Room of Adams House, Plympton St., Cambridge. Free.

STEPHEN JAY GOULD, writer and paleontologist, talks about Titian's painting *The Rape of Europa* as part of the Gardner Museum's "The Eye of the Beholder" series, at 6:30 p.m. at the museum, 280 The Fenway, Boston. Admission $7, $5 seniors and students. Call 566-1401.

W.S. MERWIN's poetry is read by a member of the Winter Company at noon and at 1 p.m. at the Atrium in the China Trade Center, 2 Boylston St., Boston. Free; call 423-2966.

NOVELIST MARY GAITSKILL reads from her new book *Two Girls Fat & Thin* at 6 p.m. at the Cambridge Public Library, 449 Broadway, Cambridge. Free; call 864-0705.

FRIDAY/15

MAYA ANGELOU talks about her work in honor of the YWCA's 125th anniversary, at 7 p.m. at the YWCA, 140 Clarendon St., Boston. Admission is $50 for the evening, which includes musical entertainment and refreshments. Call 536-7940.

SATURDAY/16

"SHE WHO LAUGHS LAST" is an evening of "women's comedy" sponsored by *Sojourner* magazine, marking its 15th year of publication. Featured comedians include Marga Gomez, Karen Williams, and Betsy Salkind, at 8 p.m. in Northeastern University's Blackman Auditorium, 360 Huntington Ave., Boston. ASL-interpreted. Tickets $13.50 in advance, $14.50 at the door.

WAIL, a group of poets, performs with the Hounds, a group of acoustic musicians and vocalists, at 8 p.m. at the Unitarian Universalist Church, 239 Woburn St., Reading. Admission $5; call 944-1917.

MONDAY/18

POETS THERESA PAPPAS AND FRANZ WRIGHT read from their works at 8:15 p.m. at the Blacksmith House, 56 Brattle St., Cambridge. Admission $2; call 547-6789.

STONE SOUP POETRY presents a reading by Ilona Quinn and Al Peterson at 8 p.m. at Charlie's Tap, Green Street Grill, 280 Green St., Central Square, Cambridge. Donation $3; call 227-0845.

TUESDAY/19

***BLur* READS,** a poetry series sponsored by *BLur* magazine, presents Mark Fleckenstein, James Hipps, and Michael Raines at 7:30 p.m. at the Somerville Library, 40 College Ave., Davis Square, Somerville. Free; call 623-5000.

NICHOLAS LEMANN reads from *The Promised Land: The Great Black Migration and How It Changed America* at 6 p.m. at the Old Cambridge Baptist Church, 1151 Mass Ave, Cambridge. Reception follows at the Harvard Book Store, 1256 Mass Ave, Cambridge. Free. Sponsored by the Harvard Book Store Spring Author Series.

OLGA ANASTASIA PELENSKY reads from *Isak Dinesen: The Life and Imagination of a Seducer* at 5 p.m. at the Café Charles, BU Bookstore mall, level 2, Kenmore Square, Boston. Free.

JANE LANGTON AND GISH JEN read from their works at 5:30 p.m. at the Brattle Theatre, Harvard Square, Cambridge. Free tickets are available at WordsWorth Books and at the theater. Canned goods for the Cambridge Food Pantry Network are being collected on the night of the talk. Call 354-5201.

JAMES QUINN reads at 8 p.m. at the Community Church Center, 565 Boylston St., Copley Square, Boston. Open reading follows. Sponsored by New Writers' Collective. Free; call 267-8624.

THURSDAY/21

"TO DANCE IS TO LIVE" is a collaborative poetry/dance work based on the life of Isadora Duncan, and conceived by choreographer Julie Ince Thompson and writer Ruth Whitman. Curtain is at 8 p.m. tonight, tomorrow, and Saturday. Admission $10, $8 for students and seniors. Call 253-2908.

POET LOUISE GLUCK reads from her work at 4 p.m. in Lown Lounge, Brandeis University, Waltham. Free; call 736-2130.

ALLEN GINSBERG's poetry is read by a member of the Winter Company at noon and at 1 p.m. at the Atrium in the China Trade Center, 2 Boylston St., Boston. Free; call 423-2966.

MONDAY/25

MARTIN ESPADA reads from *Rebellion Is the Circle of a Lover's Hand* at 8:15 p.m. at the Blacksmith House, 56 Brattle St., Cambridge. Admission $2; call 547-6789.

STONE SOUP POETRY presents a reading by Cathy Coley and Cynthia Mitchell at 8 p.m. at Charlie's Tap, Green Street Grill, 280 Green St., Central Square, Cambridge. Donation $3; call 227-0845.

TUESDAY/26

ONIKE OREEDY reads at 8 p.m. at the Community Church Center, 565 Boylston St., Copley Square, Boston. Open reading follows. Sponsored by New Writers' Collective. Free; call 267-8624.

THURSDAY/28

RUTH LEPSON AND IFEANYI MENKITI read from their poetry at 7 p.m. at the Watertown Library, East Branch, 481 Mt. Auburn St., Watertown. Free; call 972-6441.

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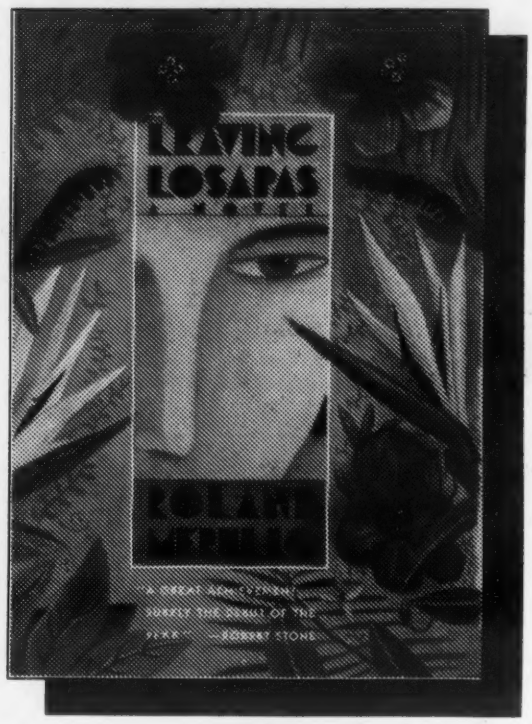

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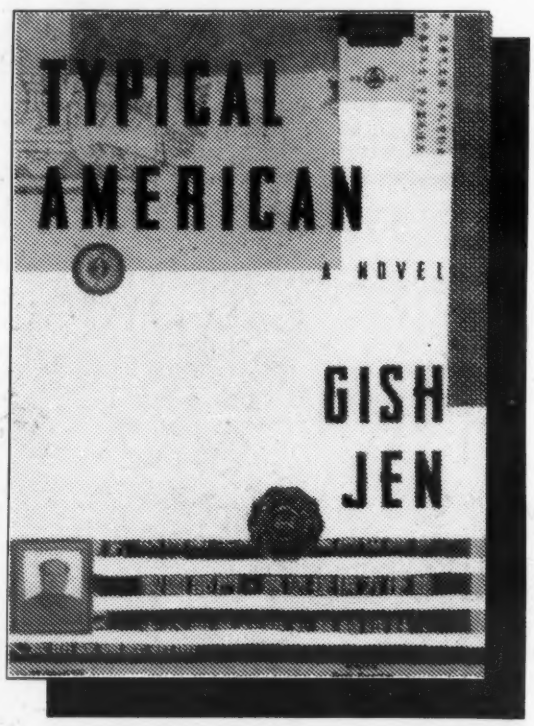

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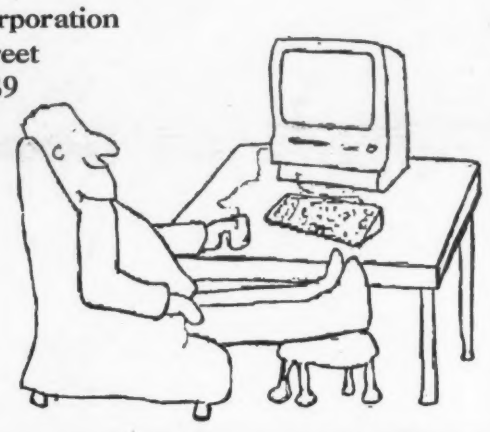

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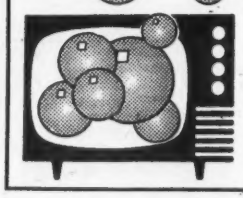

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ALLSTON, nice condo, convt. 6 rms 2½BR, 1½ba, hwd fl, pkg. $1300. 662-2859

1912 SPNSH TWNHSE
ARLINGTON Ctr-3BR(or 2BR + sunny stdio) spy pnd, hdwd flrs, frpl, ptio, bsmnt, rnwble lse, $995/mo+, 643-8409, 484-1530

BACK BAY, 1BR nr Hynes T. No fee, renov, exp brick, pool, pkg avl $700. 437-0903

BAY VILLAGE 1BR
Sunny 1BR, eat-in kitch, wood flrs, firepic, bldg w/roof deck, lndry, nr grn/orng T $700/mo incl ht, hw gas. Call Felix 547-8495h, 253-8625w

BEACON HILL, 2BR apt, sunny, hdwd flrs, $860 incl ht/hw. Avl 4/1. Beatrice or Michael 253-5820, 723-3785

BOSTON, 3-4BR in 3-fam, pkg, walk to T, nr NU, $800, no fee. Brian, 239-1830

BOSTON, Brighm Cir, 3 rm bsmnt studio, $600/mo, 1st & last req, Pat, 734-4056

BOSTON & DORCHESTER. 2, 3, & 4BR, newly renov, hdwd flrs, lndry in bldg, fully sprinklered, on T. 731-0165

BOSTON Fenway-Stdio, nr T Star mkt Kenmore, lrg ba kit bright rm $550 859-1845

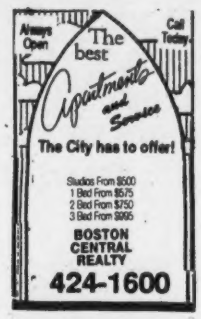
BOSTON-H med area E lne, btfl 6rm apts, $975-$1100, rnt or own pets ok 738-9355

BOSTON, Harv Med, spacs 3BR, ownr-occ hse, mod K & B, w/d, garage avl, Safe, nr T, $950 htd, 442-0985

BOSTON New renov, sunny, 2BR, lr, dr, den, eat kit, d/w, tile bat,w/d hookups, Nr T, $750/mo no fee, 442-4665

BOSTON, quiet 2BR, only 1 stop to dwntwn, lrg eat-in kitch, new w/w, pkg, No Fee, $595/mo + utils, 569-9593

BOSTON, S E, 5 min walk to Pru: 1BR $700, 2BR $925, prvt patios, hdwd flrs, common elevtr, deck & lndry, Owner, no fee, 437-0886



BOSTON, SE, Mass Av, xtra lrg 1BR, deck, $625. 2BR $600. 3BR $775. New paint, all w/mod K & B. 731-0895

BRIGHTON, 6 rms, 3rd flr in 3-fam, bright, sunny 3BR, lvg rm, din rm, eat-in kit, hdwd flrs, porches, pkg, 5 min Comm Av T, $960/mo, No utils, No Fee, 508-369-1848

BRIGHTON, No Fee, ½mo free! Htd mod studios, $500. 1BR $575, 2BRs $750, 3BR $1100. Some w/pkg, a.c. & patio. Several loctns incl BU. 734-0905

BRIGHTON-no fee, cute, cln, 1BR, lndry, dspl, strge, nr T BC BU, $575 incl ht/hw, avl immed, (508) 927-7338

BROOKLINE immaculate, sunny 3BR living room, study, hrdwd flrs, on Kent St, Brookline Village, $900 heated PATEY RE 277-0636

BROOKLINE,NOFEE
2BR nr hi school, sunny hwd flrs walk-in closets new bath, safe area, $750 ht/hw incl 524-8366

BROOKLINE, no fee, spacs 2BR w/sunny lr, dr, e-i-k, pkg, porch, frplc, hdwd flrs, Nr T, Avl 4/1, 731-0434

THE DEADLINE FOR PLACING REAL ESTATE CLASSIFIEDS IS WEDNESDAY AT 6:30 P.M.

CAMBRIDGE-4 bdrm 3 flrs 1 1/2 tile BTHS, lg kit, hdwd floors, carpeted hall + strs, near red line, $1600/mo first + last, Bill 354-3592

CAMBRIDGE, 3BR, eat-in-kit, din rm, lvg rm, porches, hdwd flrs, w/d, dw, nr T, $900, 437-7959

CAMBRIDGE, N., Spac 2BR w/dnrm, lvrm, lrg kit, d/d, wrkg frplc, w/d, off-st pkg, bsmnt, $820, 492-3485

CAMBRIDGE-Spac apt, ren kit, 3BR, nr T & bus, av May 1, $906/mo inc ht, sec + 1st mo Barnaby, 451 1124

CHELSEA, Watrfrnt, sunny 1BR condo, deck w/Boston view, expsd brick, hdwd flrs, $575+, No fee, 889-5416

CHELSEA-btfl harbor and dwntwn views, 2BR, all appliances, off st pkg, $750/mo incl ht, no fee, 383-2849

CHELSEA, For Sale: gorgeous 1-2BR penthse loft in 1880's bldg, ultra-contemp flair, cathedral ceilgs, skylites, working frplc, steps to T, $79,000. RE. 884-1515

CHELSEA, Waterfront, 2 sunny apts avl, Big backyard No fee, Cheap! 889-5416

DORCHESTER, 3BR newly renov, dw, w/d, yard, $750/mo, 282-1113

DORCHESTER, beaut 2BR, lrg kitch, dining, tile ba, nr T, Safe, quiet, pet OK, $725+, 3/1 265-7528, 437-3811

DORCHESTER, red line, 2BR, mod K & B, pkg incl, $650+, 825-0572, 265-3882

EAST BOSTON, at Marina, 2500 sf, 1st flr spc, hi ceilngs, mod kitch & ba, pkg, $1000/mo, 569-5212

HYDE PARK, sunny 3BR w/ deck, mod eat-in kit, nr T & shops, Gas ht, hdwd flrs, sec syst, $850/mo, 1st, last, sec, refs, 3/1, Lv msg, 361-7296

JAMAICA PLAIN, 5BR 2-level, 2 ba, fully applicncd, hdwd flrs, $1500+utils, No fee, 738-8686

JAMAICA PLAIN-Sunny 6rm 2bdrm in owner--occupied house, New Appliances garage, hdwd flrs $650+/mo, 524-7006, 427-5840

JAMAICA PLAIN, No Fee, Pondside, Med area, pkg, 1BR htd, $550, 734-0905

JAMAICA PLAIN, renov 2BR in F H, Safe, d/d, deck, $650 incl ht, 522-0745

JAMAICA PLAIN-2BR lv rm, dng rm, eik, hdwd flrs, nr T, ntrl wdwrk $700/mo, 522-3867

JAMAICA PLAIN, 3BR apt, lrg sunny rm, hdwd flrs, tile ba, w/d, deck, steps to T, $740+, 983-0742

JAMAICA PLAIN, 1BR, apt, spacs, hdwd flrs, nr Forest Hills T, Only $575, 849-1090

JAMAICA PLAIN, Forest Hlls, 10 rms 5BR, 2ba, 2-levl, wd stove, walk to T & Arbtm, $1200+ut, No Fee, 696-5802

JAMAICA PLAIN: For rent, Two bedroom apt $675 PM phone 983-0491

JAMAICA PLAIN, soc active, cultrl diverse commty, 5½rm apt in owner-occ 3-fam nr T, Low ht cost, $700, 524-7717

JAMAICA PLAIN, on T, nr pond, 5 rm apt, ht & gas incl, $600, After 3p, 323-6786

LOWELL, luxury apts featuring microwv, jacuzzi, lndry hkups & more, Starting at $425, 508-454-9993

MALDEN, ideal for rmmts, 4BR, lrg kitch & tile ba, $895/mo, no utils, Sec req, Avl immed, 662-2169

MEDFORD-4BR apt fully applnced, nr Tufts, drvwy, yd, full bsmnt, hdwd flrs w/d hkup $895/mo 245-5533

NEWTON, No fee, mod ½dulpex, 6BR, 1½ba, frplc, pkg, nr T, $1200, 643-7463

NEWTON QUIET ST
BRI LINE, 3 lg bd rms 6rms, new tile bath lgeat-in kit lg yard w/veg, gdn+decr, $960+util, gar avail, nr bus John Paul 890-1713

OCEAN FISH SHANTY
HULL, Boat to Boston, Unbelievable! $850, 617-383-6786

SOMERVILLE, 3BR, Winter Hill nr Rt 93 & B'way buses, Porch, eat-in kitch, Pets OK, $750, 508-369-0417

SOMERVILLE, 4 rms, ultra-mod, spiral stairs to 2BR, 2 ba w/jacuzzi, d/d, fridge, w/d, lrg deck, 2-car pkg, quiet area, $1000/mo, no utils, negot, 776-6677

SOMERVILLE-lrg snny 2-3BR on T nr Davis eik frnt bck prch $850+ 729-8265

SOMERVILLE, lrg 3BR, No fee, no sec, Mins to Porter & Davis Sqs, Beaut renov, new K & B, Eat-in kit, new hdwd fls, dw, lndry, yard, $1075+, 322-9616, 536-6048

SOMERVILLE, M/F nsmkr for prvt suite in single-fam hse, Your own K & B, walk to Davis, Porter & Tufts, $500 incl ht/elect, 625-6641

SOMERVILLE, off Broadway, 2BR, quiet nbrhd, lndry, No Fee, $600, 938-8217

SOMERVILLE, Porter Sq, spacs newly renovtd 8 rm apt, new eat-in kit & ba, nr T, Avl now, $1100, 776-6892

SOMERVILLE, studio apt, newly renovtd, nr T & I-93, $475 w/ ht/hw, 625-3219

SOMERVILLE
Lrg Bright 4½ rms, 2fl, 2-fam, nr T, no pets, no utils, hdwd flrs, 666-3766

SOUTH BOSTON, loft, 2200 sq ft, residntl, prvt deck, pkg, all utils, $1100, 268-0182

SOUTH BOSTON, nr Andrw Sq 2BR w/w, 6 rm, e-i-k, lr, hwd fls, den, w/d, nr T, Safe nbhd, $675 no fee, 268-1845

SOUTH END 1BR, Lrg eik, hdwd fls $575mo 1st & last, no fee, 236-1796, 424-0222

SOUTH END, live-in loft spc, 550 sq ft, $550, No fee, 266-6429

WINTHROP, 2BR, mod K & B, ht incl, nr beach, nr T & Logan, $700, 846-8361

APTS. WANTED

AA member looking for sober house or apt to share, Call Greg at 254-2009

Prof/Art cpl 30's sk 2BR apt aft Jul 1 nr P-house, Davis or Porter Sq, Seek happy, friendly neighbors like us! Call 396-9791

COMMERCIAL SPACE

SOUTH END, Storage space to shr, 450 sf, Safe, secure, easy access, $80, 566-1252

CONDO-MINIUMS

BEACON HILL, studio condo, newly renov, A steal at $54,900, Favorable financing avl, Clover RE, 340-0640

PRICED TO SELL
PICKMAN PARK, SALEM
2BR, End Unit Townhouse, Bright & Sunny, Gar, FP, Cent AC, Huge Kitchen, 1½bath Cath. Ceil., Pool &Tennis
$129,000 By Owner
508-741-2181

BOSTON
luxury studio, 650 sq', dw/d, a/c, ht, sunny, asking $750 (lease w/option to buy), 353-1533

HOUSES FOR RENT

BRIGHTON, No Fee, cozy 3 BR ranch, exc cond, e-i-k, yrd, garage, qt area nr buses $1200+util, Dave, 782-0472

HOUSE FOR RENT
FORT HILL, Boston nr Lngwd Medcl cntr, lrg Vict, 5-6bdrms, frplc, deck, w/d, $1500, Contact Mike McCune 442-8496 or Leo Donney 232-8251

ROOMS TO RENT

ALLSTON-room, 1st flr near trans, laundry, kitch, priv, non smoker, $300 mo quiet next to bath 787-3807

BACK BAY, nr T, $325-$375+dep, utils incl, Prvt entrnce, Int'l Youth Hostel, 262-8861 betwn 9-5p

BOSTON, rms avl w/color TV, prvt ba, phone, from $125+tax/wk, Nr BackBay T Chandler Inn 482-3450

BRIGHTON, lrg furn priv entrc rm, easy pkg, & trans, $350 call bef 9am, 489-2953

BROOKLINE-Clvd cir, lrg rm, 4BR apt, M or F, sunny spac, nr BC T, $375/mo incl ht/hw, avl immed, 277-7213

BROOKLINE-Lking for Prof/student to shr apt, Cls to C/D lns, For more info call 739-1177

CAMBRIDGE, seprt ba, crptd, lrg closets, pkg, 5 min to Centrl Sq T, $375 utils incl, 876-2940

CHELSEA-private apt rmg hse rtes, attr, 2 1/2 rms ht/hw nr T $100wk 284-3633

HYDE PARK, frnshd, steps to T & commtr, prvt entrnc, K & B, $105/wk, 364-3418

WEST MEDFORD-lrg furn rm, join 4 quiet wrkng plp in spac hse w/2 kitch 2 ba, yd, drvway, on T, no dogs, pref nsmkg, refs, 868-7569 or 483-3417 eves, wnknds

RANDOLPH-furn rm for rent in new hse, w-w cptng, cen air, off st pkg, shr facilities, $100/wk incl ut, 986-0114

SOMERVILLE, convnt to T, $85/week, 2 month min, John, 666-4130

SEASONAL RENTALS

EDGARTOWN, M. V. great house, Summer ½shrs avl, Co-ed, Late 20's-30's, 6/15-9/15, Lv msg, 236-1938

SAN FRANCISCO, fully accessorized studio rms w/kitchenette, phone, TV, linens, $250+/wk, $650+/mo, 1-800-6BRADY6

SKI CHEAP!
Rent room in charming village Colonial across from General Store, 10 mins to Mt Snow & Haystack; 20 mins to Stratton, $200/mo for weekends incl heat, hot water & parking, Call Ron, (802) 297-2323 or (802) 896-6678 leave message.

SUBLETS

ALLSTON, Comm & Hrvd, 2BR, lrg lvg rm, eat-in kit, $700/mo incl ht/hw, Sublet April-Aug, Lv msg, 731-0102

ALLSTON Sublet, No fee 1/2mo free big 2BR nr T hdwd flrs, diswr, eat in kit, Safe, quiet, Pet OK, Available ASAP Call 730-5966 leave message, Mark

BOSTON Fenway, Nr T & bus, Beaut lrg studio $575 inc ht/hw, Safe, Avl 2/1 thru 7/31 w/option 536-6490

BOSTON-

LOFT!
South St, 850 sq ft, $750 mo, ht incided, No fee, Legal liv-in, with kit/bth, 482-0911, Kevin.

BOSTON-nr Symph, 2BR apt, $770/mo incl ht/hw, hdwd, T shppng, Asap or 3/1 to 8/1 Laura 247-1962

BRIGHTON 1BR, Frplc, hdwd fls, dw, w/d, pkg, $395 fees neg, avail immd, lse thru 8/31, Carrie 423-0422 day

BRIGHTON-sunny w/porch, 3bdrm h/hw incl aval 4/1, 30 sec 2T $840 789-3724, friendly neighborhood

SOMERVILLE-rm, Mar-May in furn 2BR apt, Porter Sq, $330/mo, 623-6063

SOMERVILLE, the Artists' loft brickbottom live/work, Share w/ 1 scluptor, 800sq ft Gd ntrl lgt, 10 min to T, $312.50/mo, Ht/hw incl, Avl now thru Sept, Steve 666-3367

SOUTH BOSTON-lkng to sublease 2BR 2ba wtrfrnt apt, pool, tennis, health clb, w/d, red T JFK, $825/mo+, 3/1 to 8/31, 287-8153

SOUTH END 1 or 2 BRs avl in 3BR, $375+/$325+, Now til 6/30, Nsmkg, top flr, dck w/ view, St pkg, good trans 267-1971

HOUSEMATES

ALLSTON, 1M 2F sk M/F for lrg rm in hse nr B line and Hrvd bus w/d dish heat elec off st prkg, strg, $420 incldS all 782-3682

ALLSTON 2F 3M sk M/F for 6BR hse Must be resp frndly easygoing, indep no pets 15 min wlk to T 787-7887 782-8463, 254-5251

ALLSTON 3M 2F mid-late 20's sk M/F arts-music int, 2bth, e-i-k, pkg, near T, $250+ 787-3295 lv msg

ALLSTON, $350+utils, lrg home, 10 min walk to Hvd Sq, off-st pkg, w/d, frplc, 1½ba, skg respons, mature individl, 782-0168

ALLSTON 3M 2F pref nsmkr for lrg 6BR indep hsehld, W/d, on street pkg, near Harv Sq, $295+ 787-6957

ALLSTON/Brighton GWM sk M/F prof/Grad own rm priv entr lrg hse Nonsmkr Nr T Cable, $275 787-8939

ALLSTON-female needed for sunny room in semi-coop hse $281 inc heat (no smkg or pets) 783-0293

ALLSTON-nr Harv 2M wrkng 1F grad std, quiet hse, cat, sk M/Fs, 25+, no smk fun, progress pol, books, cooking, $300+, 787-5295

ARLINGTON, 4F, 1M want M/F to shr charming, 6BR hse on Spy pond, $450 incl util & hsekpr, Nr T, 2 cats, Non-smkr, no more pets, 617-641-1767

ARLINGTON-avl now, 1 to shr semi secluded cntry home w/2, Wlk T, nonsmk, no pets, $341+utils, Becky or Larry 641-1947

ARLINGTON CNTR M/F to join frndly stable indept co-op w/ Ms & Fs 30+, 1 or 2rms avl, Comfortable, neat, spac hse w/ grdn, yrd, prch, Nr T, pond, No smk/pet, 646-6393

ARLINGTON Cntr, M/F nded to shr 3person hse, qt rd, yard, pkg, w/d, frndly/indep hshld, nosmkg, no pets, avl Apr 1, $350+utils, 646-5685

ARLINGTON East, hsmts wtd for 3BR hse on quiet st w/garden, walk to T & stores $365+, Nsmkrs, 643-7670

ARLINGTON Hgts, 1M/F wntd to shr 3BR w/2 prof M, LR DR ktch study 2 full baths yrd deck prkg w/d dw stor, Lrg BR avl $450, 646-3219

ARLINGTON M wanted to shr spac 1/2 hse w/2Ms, Pkg, nr T, Avl 1/1 $366+, No pets/smkg 641-1954.

ARLINGTON, Spy Pond, 1M/1F sk prof, 5br/2ba, fp/porch, W/D, pkg/tennis, nosmk, $500+ 648-7907

ATTENTION!
THE DEADLINE FOR RENEWING ALL GUARANTEED CLASSIFIED ADS IS TUESDAY AT 6:00 P.M.

BELMONT 1F prof 25+ nsmkr sks same to shr 6 rm apt, qt st, w/d, pkg, T, $400+ ASAP 1-800-888-3232 ext 6

CLASSIFIED LINE ADS: 617-267-1234
CLASSIFIED DISPLAY ADS: 536-5390

Phoenix Classifieds

Classified Advertising Policies

THE GUARANTEE

Purchase a non-commercial advertisement for two consecutive weeks in advance and we will keep running the same ad free as long as you call each week on Monday or by 6 p.m. Tuesday to renew the ad. Missing a week voids the guarantee. To begin renewing your ad call 267-1234 during the week of the ad's second appearance.

CLAIMS FOR ERRORS AND OMISSIONS

The Boston Phoenix accepts no liability for its failure, for any reason, to print an advertisment and shall be under no liability whatsoever for any error for which it may be responsible beyond liability to give the advertiser credit for so much of the linage occupied by the advertisement as is materially affected by the error, provided that the Phoenix is notified by the advertiser of such error in an advertisement within seven days of publication.

COPY REGULATIONS

The forwarding of an ad is construed as an acceptance of all the rates and conditions under which advertising space is at the time sold by the Phoenix.

The Boston Phoenix reserves the right:

- To revise copy containing objectionable phrases
- To reject in its sole discretion, any advertisment on account of its text or illustrations
- To determine correct category placement

All advertisements must be accompanied by a full name, address and telephone number.

CANCELLATIONS AND CHARGES

NON-GUARANTEED Advertisements: There are no refunds for cancelled ads. Advertising space credit will be issued for ads cancelled before 4 p.m. Tuesdays. Changes in Advertisements will be accepted until 4 p.m. Tuesdays. GUARANTEED Advertisements: There are no refunds or copy changes accepted on a guaranteed advertisement

DEADLINES

Music and the Arts...Wednesday, 6 p.m.
Real Estate and Help Wanted...Wednesday, 6:30 p.m.
Copy for all other Advertisements...Wednesday, 6:30 p.m.
Guarantee renewals... Tuesday 6 p.m.
Changes and cancellations...Tuesday 4 p.m.

OFFICE HOURS

Mon. 8:30 a.m. - 6 p.m. Wed. 8:30 a.m. - 7 p.m.
Tues. 8:30 a.m. - 7 p.m. Thurs. 8:30 a.m. - 5 p.m.
Fri. 8:30 a.m. - 5 p.m.

FOR PERSONALS ADVERTISING SEE COUPON IN PERSONALS SECTION
FOR ENTRE NOUS/ESCORT ADVERTISING SEE COUPON IN ENTRE NOUS/ESCORT SECTION

USE THIS FORM TO FILL OUT YOUR CLASSIFIED ADVERTISEMENT

This information is confidential. We cannot print your advertisement without the following information:

PHONE #: _____

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

To place an advertisment using Mastercard, Visa, or American Express, please fill out this section or call 267-1234

CARD #: _____

☐ MC ☐ VISA ☐ AMEX

EXPIRATION DATE: _____

SIGNATURE: _____

INSERTION DATE: **CATEGORY**

PRICING YOUR AD (Fill in appropriate rate/s)

	NONCOMMERCIAL	COMMERCIAL	
LINES	6.75 per line (4 line min.)	9.00 per line (3 line min.)	$
7 pt. light headline	8.75 per line	11.00 per line	$
7 pt. bold headline	11.00 per line	15.00 per line	$
9 pt. bold headline	13.00 per line	16.00 per line	$
Capitalized words	1.25 per word	# of capitalized words @ $1.25 each =	$

Sub Total $
x # of weeks =
TOTAL $

COPY

Print one letter in each block. Leave a space between words and a separate space for punctuation.

HEADLINES:

7PT.
9PT.

The Boston Phoenix reserves the right to reject or edit any advertisement.

TEXT:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Mail to: Phoenix The Boston Phoenix, 126 Brookline Ave. Boston, MA 02215

GUARANTEED CATEGORIES
The following categories fall under the Classified Guarantee:

* AUTOMOBILE
  - Domestic
  - Foreign
  - Vans & Trucks
  - Cycles
  - Tires
- REAL ESTATE
  - Housemates
  - Roommates
  - Sublets
* MARKETPLACE
  - Antiques & Flea Markets
  - Appliances
  - Bicycles
  - Boats
  - Clothing
  - Computers
  - Fuel & Firewood
  - Furniture
  - Lost & Found
  - Musical Instruments
  - Odds & Ends
  - Pets
  - Photography
  - Records & Tapes
  - Skiing
  - Stereo/Components
  - Travel
  - Video & TV
  - Wanted
  - Yard Sales

* One week... and it's guaranteed.

See Classified Section headings for other categories.

REAL ESTATE

HOUSEMATES CONTINUED

BELMONT-2 rms for 1. 2 prof M sk mature M/F to shr spac indp dplx. nr T. $400/mo. 484-1841

BRIGHTON 25+ F nonsmoker to share 8 room house. W/d, d/d, pkg, nr T, nice yard $465+ 783-1382

BRIGHTON 2 rmtes shr lrg 3BR hse nr T. Incls pkg. Rent $334+ utils Top 2 flrs. Avl ASAP Call 783-4229

BRIGHTON, 3Fs sk M/F for hse nr T & St E's, rf deck, w/w, free pkg avl, $230+/mo avl 4/1. 782-5192

BRIGHTON, 3M sk 4th $300/mo+ utils, 25+, nonsmkr, qt str, on st pkg, nr T. 787-3057 bef 9:30

BRIGHTON ctr-3F 1M sk M 26-35 to share 5BR-3fl house nr bus lines, pkg, no pets $280+util+sec aval 1-15. Call 783-9820

BRIGHTON Ctr sk clean, prof, M/F shr hse. Quiet, safe neigh. Walk to shops+, T: BU, BC, Hvd, 10min to Pike. 310+. 787-5454

BRIGHTON F nonsmkr to share hse. Close to green line $330/mo Avl now. 494-1999 ext 140

BRIGHTON/Oak Sq-sk 1M/F to shr w/3M/F, indp hsehld, nr T, pkg, w/d, strge. $300+, 254-1657

BRIGHTON prof/grad 28+ NS F to shr 2br apt. LR DR K, d/d, den, hw flrs, nr buses (64, 57, Xpress) onst pkg, no pets. $450+utl. Avl imm 787-9076

BRIGHTON-several lg brms open in coop, mens hshold, semi-veg, smoke-free, $212 plus util. 783-4660 Ted

BROOKLINE,

Furnished room in good nghbrhd Nr BU, 3 T lines, schools, hospitals, stores. Separate entrance, phone, refrig. No cooking. Be quiet, clean, non-smkr, $95+/week. 566-0967 lv msg.

BROOKLINE-2F/2M sk prof F 27-36, nsmkng/no pets to shr lrg frndly indp hse nr Wash Sq/T, lrg nice priv rm, dw, w/d, frpl, off st pkg, yard. $410+ ht. 566-5456

BROOKLINE 2F sks 2 for 4 lrg BR, 4 ba, hdwd fls, lr, eat kitn-kosher/or veg, stdy $450 incld utils. 277-3183

BROOKLINE, 2 rms aval in Chestnt Hill home. Huge yrd, pkg, Nr T, stores. No smking, drgs, pets. 1rm in 3BR apt. $375incl all; 1 rm in feminist hsehld $370 incl all. 232-4630

BROOKLINE-4M, 2F seeking F to share lge, sunny hse on quiet res st, near Coolidge Cr, fireplaces, big kitchen, back yd, $400 inc all. No pets, cars. Call 277-8232

BROOKLINE Beaut, bright, peaceful, treelined, nr T, Vict duplex, frplc, beaut furn, we're spiritual, pleasant, natural foods, 2M 1F lrg rm, wlk-in clsts $490+ utils Pkg, ldry 3/1 738-0208, 738-0657

BROOKLINE, Cl Crn, sunny luxurious rms in beaut 11rm victorian condo, flex lease, pkg $475-$585, 734-4529

BROOKLINE Village, Sk F for nice rm, $354/mo Safe nghbrhd, heat incl, dw/dpsl, vcrTV, hdwd flrs, carpets, 3 rmts, 2M 1F, Grad stdts, Cls to T, Nonsmoking 566-1888

BROOKLINE Village-rm nice, sks F, $354/mo, safe nghbrhd, heat incl, dw/dpsl, vcrTV, hdwd flrs, w/w, 3 rmts-2M 1F grad stdts, close to T-nonsmkg, 566-1888

CAMBRIDGE 1M/F for 2brm house 3blk lech sta eat in kit dw, ldry, prch, nonsmkr, no pet, $400 576-7648

CAMBRIDGE-3F sk F/M 25+, Share warmth, humor, left-fem pol, some meals in beautiful semi-co-op home, w/prch, sndk, w/d, pkg; nr T, nsmkg only $270+ 354-6740 till 10 PM

CAMBRIDGE-3BL sk woman of color to shr semi-coop hse w/hdwd flrs, bkyd! Must be nt $315+ 287-8817

CAMBRIDGE, 5 min walk to Cntrl Sq, 1F sks 1 nonsmkg M/F to shr 2BR apt w/porch, w/d, on quiet st, 6 mo lease, $337 50/mo, 876-2170

CAMBRIDGE-F, 25+, pref for 8th in indep eccentric grp house. Large Inman Sq co-op has trad/folk music, history, shr, upkeep, reas $, Small rm w/loft, addl strge. No more pets. No smking. Call 864-3931

CAMBRIDGE/Harv Sq. 1F sks 1M, resp, prof, non-smkng for lg rm in 2BDRM in great house. $400 includes utils. Francoise, 876-7242

CAMBRIDGE, Inman Sq, M/F 26+ for friendly independent 5-person hsehold. Large light rm, walk to T, w/d, no smoking/pets. $360 incl utils. 354-8425

CAMBRIDGE, In. Sq, great place. Lrg, nicely frnshd, quiet st. Cheerful nut, designs a little, cooks a lot, prefer frndly indpt woman w/sense of humor. $315+utils. 666-1313

CAMBRIDGE Nonsmoker for 2BR apt in 2 family house near Fresh Pond $450+, 868-6823.

CAMBRIDGE, vegetarian cooperative, convt loctn nr Harvard & Central Sqs. $325/mo. Call 497-1223

CAMBRIDGE Nr Kendall. Shr 7 rms. W/d, on st pkg, 1st & last $330+ 876-2272

CAMBRIDGE, N. Spac dplx w/ grdn, w/d, dshwshr, 2frndly resp rmmts sought for 4/1 & 5/1 to live w/ gay man, semi-coop hshld, nsmkrs, pref 28+, $270-$315+, 354-2697, ask for ken

CAMBRIDGEPORT-1F 30+ for spacious 2BR, w/d, bckyrd move in date negot, $425/mo+, 868-7758 eves

CAMBRIDGE Resp nonsmkr F needed to shr beaut, 2BR apt, near Harvard Square. 576-0539

CAMBRIDGE Shr agreeable single family hse near Porter Sq. Off st pkg. Choice of small or lrg rm. $250-300+ Shr LR, DR, kitch. 492-4717

CAMBRIDGE/SOM, seek roommate to share 4BR apt. Walk to Harvard. $305. 661-0094

CAMBRIDGE/Somerville. Prof M/F to share lrg sunny apt in Vict hse nr Inman Sq. Big rooms, cls to everything. $360 utils incl 876-2203

CAMBRIDGE/Somerville, new hsehld forming, shr food/chores. 492-4840

CAMBRIDGE West-2F 1M sks 1M 30+ for frndly indp hsehld, nsmkg or pets, nr T, quiet strt $311+ utils, 491-1274 or 868-3661

CHARLESTOWN-1M/1F w/cat sk 1M/F to shr 3BR hse, w/d, dw/d, on bus line $400+, avl 4/1. 242-8977

CHARLESTOWN-shr hse, 2ba 2 kitch, sauna, lndry, Sloop avl, nr dwtwn, plus bus/T. Safe, $300 incl util. 242-3141

CONCORD, 3M, 2F sk 1F to shr lrg frmhse, semi-veg, shr food, chores, wd stoves, piano, grden & nice loc nr Walden. Sorry, nosmkrs/pets. 508-369-8270.

DEDHAM grp living in the suburbs, 30 min South of Bos, nr 128,I.135. Warm loving healthy-smoke free environment, professionals singles/couples, age 30-60. $350+ 617-326-5371

DORCHESTER. Clean, resp 25+ lrg beaut quiet vict respectful, frdly, indep Nr T. Must see! $375+ 825-5769.

DORCHESTER GWM has hse to shr, two sunny adjoining Pvt Rooms & shr new kit, bth, w/d $350 288-6168

FREE MARCH RENT

DORCHESTER-prof GM 30s sks rmmte for spac Vict home. Charming, nwly ren, wlk Ashmont $300 825-6176

DORCHESTER, shr stunning spacious 10rm vict w/3GM prof. Land, deck, gardens, nr T, avl now, $390/mo¼ 617-825-4621 or 508-897-1721

HYDE PARK Milton. Lg vict cntry home. Resp. clean. GWM 25+ no smk or drugs. $275+util 361-3919

HYDE PARK, to shr a 2BR hse. frnt & back yrd. drvwy. quiet residential area. nr T. plenty of room. No smk. Avl now $500. Call 364-4347

JAMAICA PLAIN-2 adjoining BR's $450 in 4BR apt. w/2 mature congenial grad students(F), nr T. 983-0447

JAMAICA PLAIN, 2F sk nonsmkr 25+. Great hse nr pond & T. Spacs, sunny, hdw flrs, new paint, w/d, sunprch, yard & gardn. No more pets. $267+. 522-2318

FLEX COMMITMENT

JAMAICA PLAIN-lng/shrt trm nonsmkr M/F 2 shar rly nice hm w gd peopl pets + gardens $400 524-3355

JAMAICA PLAIN WM sks rmte to shr sm hse w/ trees, dck, grdn, frplc, piano. Walk Orang line $300. 524-5957

JAMAICA PLAIN-F skng F 35+ shr sunny spac cozy hse. yd & prchs, nr T, grt spce, frndly hsmte, $350-1 rm, $425-2 rms+ht 522-0771

JAMAICA PLAIN 6BR gas, ht, LR, DR, kit, wood stove, w/d, porches, conv to T $1400 for all or $275/rm/mo 524-8885

JAMAICA PLAIN, indep hshld sks 4F/M, lrg hse, polit prog, nr pond/T, $300/mo+, Al 522-5050, 522-7909.

JAMAICA PLAIN- 2M 1F sk M/F 4 plsnt hse w/yard & prkg nr T. We smoke. $290+ util. Avl Now 522-7054.

JAMAICA PLAIN-nr pond fr&bckyd spacious hdwd flr lr dr kit BR no pets or smkg, avl 1/1 $325+ Sue 522-3145

JAMAICA PLAIN-hsemte wntd, nsmkg F to shr lrg hse w/4 others, cls to grn and orng line, nr Jamaica pnd, $300+, 522-6246

LEXINGTON 26+ neat, resp, indep, 1 rm $350+, 1.5 rms $450+, 1 small rm $175+, Bus to T. 861-8737

LEXINGTON 2M neat nsmkg prf M/F for beaut 3BR hse on Rt 2/128 T; lrg kit & lvg rm, dw, w/d, pkg, no pets. $467+ 861-1721

LEXINGTON 3prof sk 2hsmts. Lrg rms in spac beaut hse. Close to conservation land. $350each+utils Mike 863-0041, Barbara 860-1798

LEXINGTON, prof F/grad stud to shr hse w/ deck w/ nsmkr, 1.5 bdrms, grg pkg, hse clnng, $425. 861-9847

LINCOLN 1BR avl 4/1 in cmfrtbl 4BR hse. 2 acres bordering 108 acres consrvtn ind nr 128 & 2. 3M sk nsmkg considrte M/F. No pets $400+ util (617) 259-1146 or 259-1475

MALDEN- Medford line. Coop sks M/F, 24+, Lg hse, quiet st, nr Orange Line, w/d, great views. $225+, 322-8040, no smk, cat ok.

MEDFORD sk quiet mature non-smkng M/F to shr spacious elegant home on quiet back st w/4 others. Incls priv study, $325+ utils. 396-0983

MEDFORD/SOM/ARL apt nr Tufts. 2M 2F (ages 25-31) 1 cat sk non-smk 1F or 1M 23+. No more pets. Share food, chores. Interests: art, storytelling, music, sailing, computers. Moderate clutter. w/d. 15 min bus to Harvard, on-st pkg. Avl now. $236+ util. 391-9602

MEDWAY, rural 25mi Bos, M/F to shr 4br w/ 2F, 30's, have pets, garden $333+ 253-3094 or 508-533-8168

BATMAN DRIVEWAY

MELROSE, 1M/1F prof sk 25+ no smok/cats, lrg gothic hilltop hunting lodge, trees, rocks. 2fplcs, nr comm rail, $380+. 662-6066.

MELROSE: Hndsm frnshed rm in lge updated Vict home. Central air, w/d, cable, prkg, kit priv. Conv to T. No smoke Male. $395 inc utls 665-6082

MILTON- 1F 1M seek prof M/F 25+ to share lrg beautiful 3BR house. Hdwd flrs, frplc, garden, near T. $350+ avail immed. 696-5658.

NATICK GWM seeks resp rmte to shr 2BR 1bth, kit, LR. 1/2 mile from train. $395 incls utils. Off st pkg, nicely landscaped suburb. 1/2 mile from town. (617) 266-5884

NEEDHAM- 2M 1F sk 1M/F 29+ to shr lrg comfortbl home. Spacious, great loc, no smoke. $270+ utils. Call eves 444-1322

WEST NEWTON-2F 1M late 20s sk M/F for 4BR sunny spac Victrn in quiet nrbhd, nr T pike 128, pkg, 1 1/2 ba, hdwd flrs, dw/d, porch, nsmkg, no pets, $375+ut, avl 3/1. 244-5580

NEWTON 2 prof F sk 3rd to share flr of beaut 3BR hse. Dw, w/d, garage, cats. Nr T. Avl 1/1 $400+ 969-8486

NEWTON-Auburndale-1 M/F for beau 5 br hse. 2m/2F. prof/stud. w/to T. prk, grt loc. $360+ utl. 969-3391

NEWTON CENTER-to shr eclectic hsehld in spac Vict. 1 min walk to T and ctr, easy access to all highways. $300/mo+ut F pref 965-5095

NEWTON CENTER-2 rm in lovely spac Vict hme. 5 min fr T. view of lake. W/D. beaut nghrd. 25+, nsmkg. $375+. 965-6697

NEWTON Cor M sks F/cpl. kid/pet ok 2BR, lg hse. Frplc, pkg, wlk to shops/exp bus Boston $400 617-332-1765

NEWTON CORNER. 4F 3M. 2cats sk 1M/F 25+ to shr lg. Vict hse nr T w/ wash. frplc, piano. avl 2/1. We are 30-44, frndly, indep, prof. No more pets, no tobacco. $412 incl utls. 332-3549 6-10pm wkdys. 12-6wknds lv msg.

NEWTON Crn. 2M/2F sk 1M/F for frndly indep hsehld, low rnt, pkg, nr T/bus, no pets/smk, 3/1, 969-7483

NEWTON Ctr, 2F skg 1 25+ to shr 3½BR, yard, pkg, nr T. No smkg/pets. $325. 969-1525

NEWTON House to share. Professional person 30+ nonsmoker. No pets. $250+ 527-5633

NEWTON lwr falls, 2 prf M seek M/F to share 7rm hse, sunny yrd, porch, w/d, bsmt, quiet, safe, nghbhd. Walk to T, grt access to 90, 128, 9, 16. $395/mo+utl. 965-3133 aftr six or mes

NEWTON, M/F for 4brm hse, qt, sunny, wd flrs, pkg, nr T, Pike, 128, a must see, $350+, 527-1830 mornings.

NEWTONVILLE. 1nsmkr wnted for master bdrm in qt 3brm hse, wlkin clst, 1.5bth, 2frplcs, pkg, cble, close to comm rail, $425+, avl March 1. 964-6045.

NEWTON, 1M sks F/M 25+ Quiet, resp, ez going nonsmkr for frndly indep lg sunny 7rm hse, oak flrs, Mod bthrm, porch, pkg, Nr T, Pike $399+util Scott 969-1969

NEWTON W. 2M/1F sk M/F to shr apt in beaut Vict hse. W/d, hdwd flS, yard, pkng, T/Pike $350+ 332-7683

NEWTON West. 1M seeks 1-2 for charming, spac 4½ BR Victorian. Wood floors, parking, near T & Pike, w/d. Call Wayne (617) 964-5435

NEWTON W. F rmt to shr beaut Colnial hse, pkg, utils incld $380. Nr Rt 128, 16, 30. Pike 965-2796 / 508-470-5887

NORTH CAMBRIDGE-beaut 3BR nr T 2F 27+ sk same. 6R hdwd flrs, porch, yd, bsmt, ren, nsmkg, $350+, 876-3852

GREAT DEAL!

QUINCY 2 nonsmkrs wntd for nice 3BR hse, nr T, beach, w/d, no pets, $210+, $275+, 472-0799

QUINCY W. M/F to shr nice 2BR hse w/ prof GM 31. Be clean, easygoing & resp. Lrg yard, cls to T, xway & Blue Hills. W/d $425+ 773-9058 8-10PM or lve mssg

GRACIOUS COOP

ROSLINDALE 3M 2F humorous, flexible 30-61 seek 6th. Friendship, popcorn, woodstove. Safe neighborhood. Good trans, all amenities. $299 incl utils. Call 327-3647

ROSLINDALE-spiritual community sks individuals 29+, committed to really walkng their talk, $300/mo+ut, child ok. 469-2030

ROS / W ROXBURY

ROSLINDALE-resp, mature per to shre lg vic home in gt nbhd W/3GWM. NR T, pkng, YD, W/D, $425 inc all 327-9366

SALEM NH- Methuen. Prof GM to shr 4BR/2BTH. Furn, big yrd, 30 mins to Boston. $350. eves (603) 898-6017.

SHIRLEY Center-F/M for friendly independent household in beautiful NE village setting. Attached barn. 3 acres, garden, piano, woodstove, conservation land. Near route 2 & commuter rail. 45 min West of Cambridge, nosmokers/pets $290+ ut (508) 425-4555

S NEW HAMPSHIRE

GBM seeking housemate for furnished home must be mature & prof call. (603) 595-9495

SOMERVILLE 1BR in 4BR Beau, sunny, hw flrs, 4blk Davis Sq T, 2 prchs, grt landlady, $337 623-3565

SOMERVILLE-1 M/F for 2 ½BR, 11/1, 5 blks Inman Sq, $350+ util & sec dep, Sunny, 3rd fl, clean, quiet, No pets/wtr bed, Call John O, 623-3855 wk days, eves 868-5050.

SOMERVILLE, 2BR apt, big enough for 3, nr Davis/Porter, off st pkg, avl imm, $700+, 666-0907.

SOMERVILLE-2F/1M sk M/F 25+ for 4BR apt nr T, Davis Sq, $260+, nsmkg/pets, avl now. 628-3469

SOMERVILLE-2M sk M/F, nr Porter T, avl immed, $340 incl ht ptly furn, nosmkrs/pets 625-4472 Dan

SOMERVILLE-2M, 2F, 1 cat, veg semi-co-op, nsmkg, 24+, $285+UT, 628-5585 or 623-6918

SOMERVILLE-2 rms for you in our 4BR hse, only $375/mo+ utils, walk to Davis Sq Tufts, ideal for artst or stdnt, 776-0047

SOMERVILLE Belknap St. Snny quiet. Washer, backporch, LR, sk non smk M/F 625-3844 $200+ util

SOMERVILLE Davis/Porter. 1M 2F 2cats sk 1M/F. Veg coop, hdwd flS, w/d, no smk $300+ Avl 4/1. 776-8967

SOMERVILLE-Davis Sq. F to shr 3 rm apt w/1 other. 3blks to T, pref grad stdt or 25+, $300/mo+. 776-8222

SOMERVILLE, hsmt wnted. Teele Sq. wlk to T & supermrkt, big kit, cable. $324/mo. 625-1092

SOMERVILLE nr Tufts, bus. Davis T. M/F 25+ nonsmkng, no cats, to shr beaut big 3BR w/2M. W/D, dw, big closet. $350+. 623-1628. Justin 864-4700 ext 283

SOMERVILLE Spring Hill 3 great women w/cat sk 4th. Sun prchs plants nr Poter T $315 666-1684

WAKEFIELD Lap of luxury, mini-farm, co-op people, woods & lake, prvt bath, G/L welcome $450 David 246-1905

WALTHAM

OVERLOOKING CHARLES RIVER!

25+ nosmok shr 8 rm hse w/ 1 other prvt bath lrg BR on Charles River $475/mo call 891-1183

WALTHAM-CEDARWD

1M/1F sk 1M/F, 24+, prof, neat, nsmkr/pets, Beaut hse, deck, w/d, at 128, 20, avl 3/15, $355+, 891-3292

WALTHAM-M/F for 3bdrm hs, W/d w/w, Nr T, Brandeis, stores, Rent $340 inc ht hw, Call 899-7375 Mark

BEST SPACE IN TOWN

WATERTOWN 1F & 1M sk 2 frndly, respnsl for 10rm clean hse, Porch, lg yd, much storge, w/d, pkg, nr T, no smk/pt, $350+ 926-0075

WATERTOWN 2M 1F seek M/F 28+ to share spac, frndly, indep Vict hse, 2 bths, frplc, quiet residentl street nr Pike, woods, T, park, tennis, pkg, prch, w/d, No pets/cigs $395+ 924-5693 eves

WATERTOWN 2 GWM prof sk rmte (M/F) for smll rm, spac apt, No car, smk, pet, Nr Sq & T $175+ Avl now 926-8569

WATERTOWN-3M 1F sk 1F or 1cpl or mother w/child for BIG rm in lrg co-op hse, 5 min frm Sq/buses, quiet home in safe area, nsmkg/drugs, $500+, 923-8655

WATERTOWN-frndly ind hsehld M/F sk 2 30+, Shr rmy 3 flr dplx nice nghbrhd, w/d, pk nr bus, nonsmk cats ok $200+ 924-0291 3/1

WATERTOWN, hsmte wnted to shr lrg historic colonl hm, 2min wlk to bus, $400+ util Call Heidi or Sara 924-7012

WATERTOWN-mostly co-op hse sks M/F 30s. Sunny, friendly, considerate 2 fam w/2F 1M nr shops on bus line. Pro-choice, nsmkg, st pkg, avl 1/15, $350. 924-8075

WATERTOWN-nr Prof F wnted, shr lrg 6 rm duplex, w/d, prking $375+ 876-2272

WATERTOWN sk F to shr 4BR hse on quiet st w/2prof M. Sunny BR, huge yrd, 1 ½ bths, w/d, pkg, d&d, big kit, dr, nr T, $450+ 926-0263

LONELY? ARTISTIC?

WENDELL Need family? Us too. M 43 painter/ sculptor/ blacksmith & F 49 writer seek to build closeknit fam grp w/ 1 or more persons. F pref. No drugs, booze, pets. Not a sex ad. Call (508) 544-2134 M-W 4-9pm 617-522-3774 lv msg or write Box 297 Wendell MA 01379

WESTON-2M 1F sk 25+ prof F for lrg hse, w/d, dw/d, frplc, 2 1/2 ba, nr pike 128 rte 30, nsmkrs, Mar 1, $375+, 899-6811, 894-9162

WESTON, escape the city: shr 3BR hse in the wds w/ cats, piano, frplc, grden, on qt str, nr MBTA, $325+, call Chris 894-8048

WEYMOUTH nr Rt 3 & 18 on pond, 4BR, 8rm, 2bth, qt, nonsmkr, $300+ or $1100 take over 734-7928

ROOMMATES

ALLSTON-1BR, brnd new, nr T, alarm, w/d, free pkg, all utils incl, $295 787-1561 Call Lou, lve msg

ALLSTON- 1M/1F 30+ sk mature, dependable nsmkr w/sense of humor to shr sunny 3BR. Hdwd flrs, EIK, porches, pets ok, $250+, 15 min walk to Cldge Crnr. 782-8060.

ALLSTON 2M Grad Stds seek M/F smkr ok, 3rd flr, on st pkg, 10 min Harv Sq, quiet, $320+, Call 783-0661

ALLSTON 3 bdrm $285 mo, small utls incld. Must be 28-50 yrs, M or F, quiet, respnbl. No smokers/pets. 782-3210 btwn 5-9 PM

ALLSTON-4M sk 1M/F for lrg 5BR apt, Franklin st, nr T bus Pike shoppng malls, on st pkg, avl 4/1, no drugs, $320+ utils, 782-2064

ALLSTON 6M/F (23-33) Semicoop hse sks M/F, Avl 3/15 Nice rm, resid, nr T, No smk/pets $252+ 789-4923

ALLSTON Avl Mar 1, 12x14 rm in 6BR, 2 bth, Amiable hsehld, off st pkg, nr Pike, T, $286+ heat 254-6124

ALLSTON/Brkln, nr BU, nd easy-going, openmnded, dog-lvng, respnbl rmmte, smoke ok, qt, mod condo, $375 incids utils, 787-5326.

ALLSTON Condo ASAP, $333+ 2M Christian, need 1M T + pk on quiet st, Call Fred for info 787-2659

ALLSTON-Convnt to Cambrge, M or F wntd to shr 3BR in hse, $275, avl immed, 783-4164

ALLSTON GWM 30's sks resp M/F rmmte to share beautiful, sunny, clean 2br apt, gd loc, Nr T, free pkg, $425/mo, Alan 254-2293

ALLSTON-lrg, sunny, br in 2 br comm ave, nr B.U, on T, hd wd flr, nrly ren, $397 or less avl now, 734-5708

ALLSTON-nd 4th for 4BR apt nr Hvd Sq, $270 incl ut, pkg, sfe area, must be 25+ Terry 787-0390 eves

ALLSTON Near Camb. Seek M/F rmte to shr nice apt nr bus, $300. Mike 327-2783

ALLSTON-prof M sks nsmkng M/F for big sunny 2BR, walk in clst, roof deck, pkg, nr T, $350+, 789-5410

ALLSTON Quiet, indepen person wanted to rent lrg room in duplex nr T, $300+ util 783-0239 aft noon

ALLSTON-resp nsmkr for 4BR prvte rm, w/d, on st pkg, quiet ngbhd, on T, $305/mo+ut, 254-3883

ALLSTON Rmmte wtd for 4/1, your own rm, lr, new bath, w/d, Nr T, $275/mo incids ht/hw, 739-3379

ALLSTON, rmmte nded ASAP to shr 4br apt, $300+ 783-1436.

ALLSTON, rmmt wtd for x-lrg apt in hse, d/d, w/w, 2 ba & more, $275, RE, 734-4200

ALLSTON, room for rent in 2BR on T, mod kitch, laundry, $375+ deposit, Avl now 789-4362

ARLINGTON-1F skng 1 F for 2 br, 1st flr apt, w/d, w/w, e-i-k, 2 cats enuff! $425 pls uit, 646-2511

ARLINGTON-1M for semi-coop, 6 br, 3F/2M, fir-pl, prk, gus br, no pet/smk, $310+, avil 2/23, 641-1708

ARLINGTON 1 rmte needed to fill lrg 3BR w/ 2M, $323+ utils, Close to T, Available immediately, 648-2520

ARLINGTON 2BR avl in 3BR apt, Avail 4/1 Off st pkg, no pets/smk, LR, DR, storage, d/w, $367+ util 646-6306

ARLINGTON 2 nonsmks looking for a 3rd to shr neat, clean apt, 1 1/2 ba, hrdwd flrs, pkg and utils incld, $356/mo 617-646-1178

ARLINGTON/Cam-F wntd to shr lrg sunny apt w/ couple and dog, nr T buses, w/d, porches, yd, $275+ut, 641-4429

ARLINGTON Ctr, nr T, M/F to shr 4BR apt in 2-fam hse, pkg, drvwy, $306+ utils, Dave M., 641-4029

ARLINGTON/East Arl-2 F sk same to shr huge Vict home, Grt loc, shops, T etc, Creative/Indp hsehld, no pets$400/mo 646-6127

ARLINGTON, F.1 cat sks F/grad to shr 2BR apt in 2 fam hse, Hrdwd flrs, pkg, w/d, yrd, Nr T/Rte 2, $425+ avl 1/27 648-7957

ARLINGTON-frndly indp hse sk M/F, w/d, pkg, no pets/nsmkr, nr T, $265+, 641-0213 or 646-4836

ARLINGTON Hts. 28+ rmte to shr 2BR Close to Mass Ave $750+ utils Cat OK 641-4235, 847-5609

ARLINGTON-Indep, non-smk F, 25 to 35, to shr lrg 3 br, w/d, d/d, firplc, nr T and shop, $400+ util, avil 3/1 or sooner, Call 641-1508

ARLINGTON, skg 1prof 25-30 to shr lrg sunny 4br, 2fl apt, res area, btw 2bus lns, pkg $270+ by 4/1 641-4280

EAST ARLINGTON-sunny lrg rm in 4BR, lr, dr, lg kit, sprte lndry rm w/hk-up, gst BR, fncd yd, 9 car drvwy, on bus, $330+, 2/15 or 3/1, Bob 891-5555, 646-2150 eves

ATTENTION!

THE DEADLINE FOR RENEWING ALL GUARANTEED CLASSIFIED ADS IS TUESDAY AT 6:00 P.M.

BACK BAY/Beac St. Shr w 1F lg 2BR condo, dw, dis, ht/hw, ldry, lg closets, w/w, $560 no fee. 536-6831

BACK BAY/Cop. Rmt wtd nsmk grstd ypro Must See lg lux furn. Renv 1375 sqft 2BR 1 1/2 ba 2flr 2 marble frplc hdwd $500-800 984-0572

PANORAMIC RIVERVIEW

BACK BAY ,M/F 2 shr lrg, suny, 2 br apt, Hdwd flrs, firplc, roof deck, w/d, prk avil, Nr T, $550 incds h/h, avail 4/1, 262-0879

BACK BAY

Fenway skg 1 prof 25-35 non-smk M to shr 2BR duplex w/frplc, doorman, rfdk, pool, w/d, 1/2 yr lease now, $550 mo, call 859-7079

BACK BAY, lrg sunny 25x15 rm frpl great loc share K&B w/1 other indep, avl 4/1 $500 incl 236-4505

BACK BAY, M/F wntd for spcs Marlboro St. 2BR apt, Firplc, d/d,w/d, $600, Michael 266-1826 Wade, please call.

BACK BAY Renv frhse, Sks nonsmkr prof M/F to shr spac multi-level 2BR, 1/2 ba, exp brk, hdwd flS, lg strg rm, $600+ utils, 338-0168

BACKBAY- rm avail w/firplc & bth for non-smk F in twn apt w/d, d/w, $460, avail 3/1 Robin at 482-1869

BACK BAY Shr 2BR duplex w/ grad. Own bed & bth, eik, w/d, nr T, schools, Grt deal now, $500 Nick 262-5010

BEACON HILL 2BR Revere St Hdwd flS, dw, w/d in bldg Avl 4/91 $550 Mike 723-8314

BEACON HILL-F to shr sunny 2BR apt, hdwd flrs, dshwr, deck, nr T, $450/mo+util, 523-2821

BEACON HILL Gay rmmte wnted M/F to shr 2br apt, hdwd flrs, rfdk, lndry, ht/hw, no sec, no dep, $475/mo avl now or 3/1, 523-1770.

BELMONT, 2 prof Females seek rmmte for 3br apt 27+ $333+ utils, Available now or sooner, 484-7663

BELMONT-4 respons Males Seek fth person to share spacious 3 story 5BR hse 2 baths large kitchen near T, offstreet parking $340/mo+utils, no sec dep Jeff, AJ Chris 489-2130 Available 3/15

BELMONT-amateurs(3M/F)seek another petless, smokeless soul w/tolerance & clarity of mind, $165+, 489-1250

BELMONT-lrg 7 rm apt, 1M sks 1 M or F for 2BR, pref prof 28-35, no pets/nsmkng, w/d, off st pkg, nr T, $440+, 489-5936

BELMONT-M/F nsmkr to shr lrg 2BR on T nr Cushing Sq, 15 min to Har Sq, Porch, brkfst nook, frplc, w/d & strge in bsmnt, no pets, $450+, avl 3/15, 484-5068

BELMONT, M/F to share w/2, lg rm, frplc, pkg, sunny, quiet, no smkg, $333 incl ht, 484-2653

BOSTON 4M sk 1M/F for renov 5br apt nr NU, hospitals, lrg lr, kit, mod bth, $250 incl ht 661-0136

BOSTON Brkln Vill area, Mod 2BR apt, Pond view, Partly furn, nr T, hosps, etc, $450+ utils $900+ utils (neg)for apt, 848-5929

BOSTON E. Rmte needed ASAP, 2BR, free pkg, w/d, w/w, bk prch, stor, Nr T $350+ utls 569-6413

BOSTON, Fenway, $350/mo, shr kt & bth, close to public trans, shoppng, hosptls, schools, 424-7909.

BOSTON, Fenway, lrg rm w/ view in 2br apt nr schools & T, $350/mo, call Mike 262-0246 or 536-0563

BOSTON Fort Pt. Shr live-in loft $440 per month plus $1400 key deposit, negoc, Artist or non-artist, 426-4294

BOSTON GM seeks prof GM 25+ for sunny 3BR nr NE Bapt Hos and Brig, Cl, Great view, lr, lg kitch, w/d hook up, nr T, Avail immed, $260+ utils, Jim 427-5902

BOSTON, GWM, 31 sks respbl rmmte to shr 2brm, South End apt, frplc, bay wndw, w/w, dshwshr, $600+ utils, avl 2/1 424-1365.

BOSTON-join Chris in this spac 7 rm 1500 sq ft apt next to T, $80/wk incl ut, 561-3159

BOSTON, lrg 3-4BR, pkg, nr T & NU, No Fee, $250. 239-1830

VEGETARIAN

BOSTON nr Brigham Circle, F sks F for spacious apt, Must be vegetarian, nonsmkr, 25+ & must like cats, $250+ 445-6024

BOSTON, rmmts for lrg 3BRs, Hdwd flrs, e-i-kit, nr T, $265-$275+utils, 277-4838

BOSTON, SE rmt needed shr charming sunny 2BR, hrdwd flrs, exp brick d/d 1blk fr T $400/mo 267-0188

BOSTON Share townhse on St. Stephen st, next symph hall, great location T Shops $260-$360 734-4137

BOSTON, shr lrg apt, young adults, nr schools, T, $340/mo incl utils, 566-4090, 527-0397.

BOSTON-So.End, 1F w/cat sks 1 res but fun F no smk/drgs for hge 2 br w dr, bas stor, gas ht/cook, ez prk, mod fur, $375+, Call 451-5817

BOSTON/So. Sk 1F for 2nd flr, new ren, w/w, bay windows, ldry nx dr, ofst pkg, 2.5BR $350+utils 628-8542

BOSTON-St Botolph, 3BR to share w/2 prof F, wkg, fpl, eik, hwd, $470/mo, avail, now 859-2856

BOSTON-Symph area, 26 yr old F sks F for 1BR in 2BR condo, nr T and pkg, ldry in bldg, avl 4/15, $470 incl ht/hw, Carol 266-9389

BOSTON Symphony St. Shr w/ 2M, snny 3BR, Cls to Nrtheastrn, Mass Pike & T, On st pkg $325 incls all, Dale 266-0248 or 508-877-6747

BOSTON Young F seeks rmte to share 2BR apt in So. End. Safe. Very low rent and sec. $400/mo. 267-0927

BOXBORO-2bedroom condo to shr, pool, health club, sauna, all furnished, utils included, $490 263-4373

TREEHOUSE

BOXBORO (Nr Acton) We 3 built ideal country mansion for coop living. 12rms, 8acres, pool to be. Boston commute doable. Need 2 who value commnty. Shr food, no meat, no smoke. $295+util. (508)635-9665

BRAINTREE, F nonsmkr to shr lrg sunny 6 rm in 2-fam, washer/dryer, pkg, $375+. Call 847-0644

BRIGHAM CIRCLE-skg M/F shr 4BR apt eik dw w/d, hdwd flrs, 5 min to T, beautiful apt, good people $350+ 442-3326

BRIGHTON 1F seeks 2F 27+ for 3BR in-house, Nr T, Resp, and Indpt, No smk, no pets, $300/mo incids ht/pkg, Avail, 4/1 782-9476

BRIGHTON-1 M & F lking for 1 grt rmate for spac 3 br twnhse apt, Nr T & bus, w/d, $275+ util, 782-4428

BRIGHTON
1 rm sublet in 3BR apt, $350.
NEGOT.
782-1387

BRIGHTON, 1 rm sublet in 3BR apt, $350.
NEGOT.
782-1387

BRIGHTON 2F sk rmmt for lrg BR in 3BR apt, $300+utils, No sec dep, Beth or Beth 254-4610.

BRIGHTON-2M sk 3rd rmte for lg 3BR apt w/ porch + attic, near B + C line + Clvd circl, Ample pkg avl, now $400/mo no fee, 787-3965

BRIGHTON, 2M sk 1M/F 1lg br in 3br, nr BC, clev cir, B, C, D lns, $325+, 782-9274

BRIGHTON-Clvlnd crcl, lrg rm in 4BR condo, 1 1/2 ba, $425 incl ht/hw, no fee or sec dep, avl 3/1 232-0353

BRIGHTON/BROOKLINE, 2F sk 3rd to shr 3BR, $354/mo incl, ht & hw, nonsmkr/no pets, 566-5042

BRIGHTON-F 25+ to shr lrg 3BR, nr St. Elizabeth, 6rms and porch, 1 smkr, 1 cat, on 4 bus rtes, avl 4/1 $280/mo+ut, 787-2351 lve msg

BRIGHTON, F non-smkr to shr sunny lrg 2BR apt w/F & cat, w/d, porches, yrd, pkg, nr T & buses, family nghbrhd, $375+ 783-9867

BRIGHTON-lg hse nr BC 2 lg rms avail kit din liv 1.5 bth smkrs OK $400/mo + util 783-4377

BRIGHTON Lrg BRs in mansion. Pkg, ldry, nr T + Comm/Storage workshop artist space 254-5103

BRIGHTON 1F rmte wntd for 2BR apt nr Wash St. Pkg, mod kit, w/d, $325+ Avl 4/1, 254-5138 lve mssg

BRIGHTON, M/F to share large 3BR apt, $275/mo, heat & off st pkg included, avail now, call 323-4100

BRIGHTON Nr BC. Rmte wntd to shr beaut newly renov 3BR apt. Qt nghbrhd. Lrg yrd, bckprch, w/d $340 incld 964-6483

BRIGHTON- Nr BU/BC, modern 4BR condo, 2nd flr, ww, EIK, to shr, $350 per person, inc ht/hw, 275-1948.

BRIGHTON/Oak Sq. — Prof F (non-smkr) sks easygoing indep prof F/M 28+ to shr snny spac 2-Fl apt, in hse, Priv lng rm & den, Pkng

ROOMMATES CONTINUED

BROOKLINE Vill/ Cool Crnr. 2 nded for nice 4BR in hse. W/d, hdwd fls. $362.50/$375 with /ht hw 232-7234

BROOKLINE Village. 2 prof seek M/F 23-32. Non-smoker, no pets for 3BR twnhse 2.5 bths, a/c, dw/dspl, pkg, near T. $400/mo incl utils. 566-5018

BROOKLINE Vil Med area-2M prof sk M/F for 3BR apt. $350 incl ht frnsh, ac, nsmkg/pets 277-9359 Adam

BROOKLINE Vlg-sk M/F 28+ nonsmkr near T, beau furn Vict fpl w/d 2 bths hdw. $500 incl all 734-9174

BROOKLINE VLG-2 GM, 1 strt cpl sk communicative person for 5BR apt. artist/musician welcome $299+ util 277-8719

CAMBRIDGE 1 bedrm available in a two bedrm spacious condo avail immed. Don't wait, call now. Near T Line $298/mo Now 354-7144

CAMBRIDGE, 1br in 3br apt. btw Harv & Prtr Sq for nsmkg M/F. $330/mo or $360/mo+ utils 876-9130

CAMBRIDGE, 1M/F nsmkr for 3brm apt in hse nr Harv Sq, hdwd flrs, prch, qt st. $400+ utils. 864-1183.

CAMBRIDGE $465 incl utils. 2BR, livingroom, study, prkg, wshng mach, nice area. 492-0127 lve message

CAMBRIDGE/Belmont In. 5min Harv Sq, Nr T. lkg for 24+ to share 2 flr apt. must be clean. $300+utils Call Steven 876-8319

CAMBRIDGE, betw Harv & Portr Sq, 2 frndly M sk 3rd M/F 30+ for indep living, no Republicans pls. $275/mo incl utils. 868-9041

CAMBRIDGE, Central Sq. Apt to share. Lovely, Bright 2BR. Nr T, w/d, nonsmkr. $375 868-1117

CAMBRIDGE, East. 2 GM sk 3rd responsible prof rmmt for 2-flr 3BR apt. Nice nbrhd. Avl 3/1. $340+, 491-0855

CAMBRIDGE-E. M & teen son sk pers to shr 3 br apt. Must be polit prog. SPAN spkg and pls. $300 & util. 491-6643

CAMBRIDGE

Huron near Tobin elem school. Great rm, any female. Ideal for mom with schoolgirl. 492-5058

CAMBRIDGE, F grad sks 1F for 2brm, mod condo, sunny, dw, w/d, balc, elev, nr T/bus, $325. 868-1587

CAMBRIDGE Harvard Sq. Seek nsmkr to shr 2BR apt. W/d, on Trowbridge $500+ Doug 868-3727

CAMBRIDGE Hrvd/Prtr Sq. Psychologically & spiritually evolved M/F 28+ to shr attractive 3BR apt. Huge BR $350 incls ht/elec. No smk/pets. Mitch 876-6319

CAMBRIDGE-mid lrg rm avl in btfl rnvtd Vict twnhse nr T. 2ba, deck, w/d, dw/d. $500+, 354-5861

CAMBRIDGE N. Gay or bi M to shr lrg apt. Cls to shopping & Red line T stop. $400 Call Dave 876-0182

NORTH CAMBRIDGE

CAMBRIDGE-NO. M skng M/F to shr 3 br hse, no smk. Con to T & shops, off st prk. Nr renv $390. 492-6375

CAMBRIDGE North. Lge apt. Hdwd fls, pkg avail. No pets or drugs, min alcohol. $275+ utils 868-5343

CAMBRIDGE-nr Hrv Sq nd 1 rmmt for 2bdrm apt $400/mo unhtd. 491-1052 evng

CAMBRIDGE-nsmkg indp F 25+ to shr 3BR apt w/2 F in Porter Sq. $300/mo incl ht/hw. Call 492-9104 from 9am to 9pm, avl immed

CAMBRIDGE-nsmkr to shr lrg renovtd top flr apt w/2 full ba, w/d, secure strge. $600/mo+ut. 864-7264

CAMBRIDGE Porter. F, 2 cats sk M/F to shr grt 2BR. Furn except BR. W/d, avail immed. $500+ 864-6025

CAMBRIDGE

Avl imm, prof F 25+ wnted to shr spac mod apt w/ yrd, 1rm, semi-furn, $375/mo, 1/5utils, access to phone, call 876-7041 aft 5pm.

CAMBRIDGE/Rom-M or F for 4BR apt 4 bl fr Davis Sq T white walls, sanded flrs. Cur age range: 22-26. No smokers, cars, pets. $350 incl util. 776-2808

CAMBRIDGE/Som- 2F seeking F 26+. Considerate, clean, respon. Cat, yrd $370+. 876-7963

BEAUTIFUL SPACE

CAMBRIDGE uncnvntonal F+ cat seeks likable rmte, w/o much Stuff. Shr lvly grdn apt. Big, sunny kt. Sleep in lr. Not much pvt spce but pceful, good co. $300 utilinsc. Ideal if we click. 868-7157

CAMBRIDGE/Sunny, 2BR apt, 1 ml from Harv, Sq. Prof, nonsmkg F (with cat) sks same. $400/mo+. 876-6519

CHARLESTOWN 1F/M to share with 2F. Huge 3BR. No smk or pets. $416 Avail 4/1 242-5148

CHARLESTOWN, Monument Sq. 1M/F to shr w/ 2F 1M w/d 3baths nosmok $500 inclds ht 242-3348

CHARLESTOWN M sks M/F unfurn rm in qt 3flr hse nr T + MIT no smks/pets, w/d+st or av now $350+ 242-8580

CHARLESTOWN Rmte wntd to shr lrg 3BR apt, 1.5 bths. LR, eik, w/d, d/d, dck, on st pkg. Cls to T $350+ Dan, Eva & Paige 241-5223

CHARLESTOWN Sul Sq, T M/F to share 3BR. New Renv. apt. d/d, w/d, hdwd fls. $425+ut 241-5043

CHARLESTOWN Totally renov 2BR + den. W/d, dw, hdwd, mostly furn. Nsmkr $400+ utils Call 242-2267

CHELSEA/Prattville, lrg apt to shr w/ 2Fs, $320 utils incl, we smk & have pets. 889-6788

CHELSEA-(Prattville) Ele Vict. nr Bos, on T, ext lrg rm, clen, qt, w-in cls, prvt entrance, deck, furn/unfurn. Free cable. $360. 889-5251

DAVIS SQUARE, 1F/1M pref 1F avl 3/1, 1rm in beaut 3BR apt. hrdwd flrs, lndry, dw, off-st pkg, cble tv, nr T, nonsmkr, furn or not. $373/mo David 776-7944

DEDHAM-2 flr lv rm overlkg brook in cntry setting, skg 1M nsmkr for spac 3flr twnhse, lg BR, prv ba, grge, w/d, util, indr pool, wlk to train. $550 incl ut. 461-0086

DEDHAM, 2 prof F rmtes looking for 3rd to shr a lrg 3BR hse. 2 min to 128 & 10 min to comm rail. $250+. 471-3932

DORCHESTER, 1br in 3br mod lux twnhse, F pref, free prkg & gym, ac, cble, w/d, d/w. $360/mo, 265-2731

DORCHESTER/Ashmont-GWM sks rmmt. $400 w/util pls w/d, safe neigh. 2 min to T. 282-0250 l.m.

DORCHESTER-GM/F wntd for quiet safe home near T call for appt. washer/dryer no drugs. 825-7320

DORCHESTER, GWM 25 sks F/GM safe, big, 2brm nr Savin/JFK Ts, dw, w/d, cats ok. $350 436-5017

DORCHESTER M/F for coop hsehld. $295+ phn/mo $100/wk Smk/pets OK 288-9861 Nr T Fields Crnr

DORCHESTER, newly renov, 2br, w/d, ocean view, near Fields Crnr T, $300+, M sks resp M/F 25+, 288-5968, 282-3543.

ZBC MBR

DORCHESTER-on the redline/Shwmt stp, nice quiet nrbhd, skg 1 M/F rmmte that is neat, cln, and rsp to shr 3BR apt, w/d dw/d prchs $375+ut 445-0628

DORCHESTER, prof nsmkr 25+ to shr lrg, sunny Vict hse w/ 2, off-st pkg, w/d, yrd w/ patio. Neponset area. $300+ utils. 282-0509

DORCHESTER, rmmt wtd to shr 3BR condo. Ronan Park, roofdeck, oceanview, new kitch, plenty of pkg. Jonathan, 536-2700

DORCHESTER, Savin Hill newly renovated nr T $85-110/wk 436-6677

HAVERILL, bi F skg nsmkg, respnsbl G/bi F 25+ for no sex. 2brm, qt, comftble condo. Discretion a must. $395, nr 495, 93 train 508-521-1304

HOLLISTON 3rd to shr remodld frmhse apt, comftrbl, frndly apt, wd stove, sauna, 15acres of lnd. $350/mo+, 508-429-3128

JAMAICA PLAIN Pondside. Lrg renov hse. Steps to T, nice nghbrhd, pkg, w/d $340+ 1/3 utils 522-1536

JAMAICA PLAIN 2M sk M/F lrg 3BR in qt nghbrhd. Forest Hills $250+ 245-9132 h. 290-4990 ext 5503 w. Chet

JAMAICA PLAIN F wanted for musical, non-smoking, semi-veg household. $295 incl ht Call 522-5721

JAMAICA PLAIN-2 easygoing M sk 1M/F for 3BR, quiet, hdwd fls, cls to T, no pets/smk $333+ 524-3259

JAMAICA PLAIN 1 lrg sunny BR avl for M/F 25-35 in lrg unique 3BR condo nr T & Pond. W/d, yrd $350. 576-2257 ext 361 days, 522-1996 eves

JAMAICA PLAIN, F 36 & cat sk M/F for lrg rm in beaut sunny Vict condo nr T, off-st pkg, hdwd flrs, dw, w/d, deck. $335+. 524-8653

JAMAICA PLAIN

1BR in 2BR apt. Nr Pond & T. E-i-k, porch $320+ Call 524-4732 eves

JAMAICA PLAIN 2 rmmtes to share lrg sunny 3BR apt. W/d, prchs, nr T. No smoke/pets $287+ ASAP 965-5306

JAMAICA PLAIN lg mod 3BR, porch, yard, next to new condo, $275+, nonsmkr 734-7928 983-9268

JAMAICA PLAIN M/F rmte to shr 4BR hse. Very safe, wlk to T, Pond. Prkg $300+ 524-8221 No pets/smk

JAMAICA PLAIN M/F rmte wanted. 28+ with the ability to pay rent, coexist congenially and deal with a dog and a cat. $300+ utils. Fairly lrg space. 522-0391

JAMAICA PLAIN-2M skng 1M/F nonsmkr/no drugs, nr T and pond, $267/mo+utils, Tony or Steve, 522-4072

JAMAICA PLAIN-March sublet or June rent, furn sublet, F sks F for hse nr T and pond, nsmkr, no pets, $335/mo+ut, nice area, Susan: 522-9299

JAMAICA PLAIN 1M/F sks 3rd rmmte for 3BR hse nr T. Avl now. Call Rick 522-1135 $330+ utils

JAMAICA PLAIN,

Room avl in 3BD apt. 2 porches, big kitchen, walk to laundry, shop, T. $300/MO+util. 983-9759

JAMAICA PLAIN 1M/F for 3BR on quiet st, sunprch, frplc, hw flrs, 2cats, no more pets/smkrs $325. 524-3302

JAMAICA PLAIN 2M seek 2M/F for 4BR apt. Smkrs OK. $212+ util. Avail 3/1 Call Eric 522-0894

JAMAICA PLAIN 2M seek 2M/F for 4BR apt. Smkrs OK. $212+ util. Avail 3/1 Call Eric 522-0894

JAMAICA PLAIN frndly, indep hsehld sk M/F for lrg new rehab 4BR quiet nbrhd. Nr Pond/T, lrg deck, skylight, w/d, dw, w/w, yrd, 395+ Great place! 522-9173

JAMAICA PLAIN-rmmte for 2 brm apt, lge rm shr w 15min to Forest Hills T, $290 pm + util, 522-1357

JAMAICA PLAIN skng 2 respons people for great 4BR home nr J Pond, use of porch & yrd, nr T, 262+ utils, 522-1487

JAMAICA PLAIN Skg 1F for lovely & quiet, spacious 6 room apt. Nonsmoker. $325+ utils 522-2839

JAMAICA PLAIN nr T, Pond, arbtm. 1M/F to shr lge 2BR. Bdrm + yr own wkrm/study. Hdwd fls, sunny, qt, w/d, no smkg/pets avl 4/1 $375/+ utl 524-5377 Barry.

JAMAICA PLAIN, Arbrtm, Pnd, mod, brght, spac, sk 3rd person, $300+, serious, nsmkg, Val, 524-1612eves

JAMAICA PLAIN/ Roxbury line. F for spac BR Hi ceils. Artistic hsehld, ages 20-30. Grt views, frplcs, hdwd fls $295/mo 427-2342 lv msg

JAMAICA PLAIN-3BR w/w cptng, 2ba, dw/d, lndry, M or F, nr E line 39 bus $350/mo + utils. 524-7541

JP-PONDSIDE

JAMAICA PLAIN Resp F rmmte wtd lg sgl family hse lg yd, ldry rm, free pkng, stdy rm, lib, exercise rm, nr T, pond, arboretum avail immed, no pets, $375 inc all 524-7300

KENMORE SQ 1M/F in 2br nr BU, 1/2blk to T, big lvrm, hdwd flr grt view lndry ht/hw, $550 avl 3/1 262-7432

LAKEVILLE Looking for neat professional M to rent 1BR in private country 10 room home. Use of all facilities. Call (508) 947-6946

LEXINGTON, energetic F 35, sks person 25+ to make a home in lrg beaut hse, yrd w/ garden + woods, 2frplcs, lndry + lrg studio space for you. No smk/more pets. $500+. 861-9710.

MALDEN, 1 to shr lrg 3br apt, in beaut 2fam hse, avl imm, newly renov, gas ht, hdwd flrs, $270, 1st & lst mo rnt. Call Orna, days 345-3549. 322-8563eves

MALDEN-2M seeks resp M/F to shr large 3BR apt near T, stores. No smk/pets $225+ Doug 397-6833

MALDEN, 3rd M/F needed for 4BR vict hse. Own BR + den/office. Great kitch, dw, liv rm, din rm. Axs to T. immed occupancy. $365+util 617-321-8677

MALDEN, F rmate sks M/F to shr lrg sunny 3br apt great views of Boston rent $360 neg 321-5976

MALDEN- F seeks same to share apt nr train, $350 inc utils & indoor garage. No pets. 324-1662 after 5pm

MALDEN GM seeks M/F to shr 6 rm apt in house. Wlk to T. cat OK. Nsmkr $450 incls heat. David 324-9865

MALDEN, Nonsmkng prof F. 25+ to shr 2BR, 2 bath lux apt across from T, pkg avl. $450+ 556-1524 days

MALDEN, Nsmkng F to shr 2BR apt. Lv rm, dr, new kitch, 2 prches, hdwd flrs, offst pkg, w/d, $400/mo+util. 322-9390

MALDEN — Rmmt wntd for 4BR hse. $215+. Call 324-0790 after 6.

MALDEN, shr beaut spacs 3BR Vict, d/d, oak spiral staircase, huge french windows, nr T & shopping. Must see. $335+utils. 321-4786

MARBLEHEAD, F sks M/F to shr 2brm apt, pkg, 1/2utils, 30+, $350. 639-2944 lve msg.

MARBLEHEAD-Roommate wanted for quaint old town apt. 2 fireplaces, wood floors, great kitchen w/beams, butcher block counters and trac lighting, 2 bathrooms, washer dryer, parking, walk to everything, must be seen, $350/mo. Call Tracey 631-8353 lve msg

MEDFORD 2M 20s sk M 20s to shr 3BR hse. Newly renov, nr T, w/d, $300+ utils 648-0315, 488-3505 aft 5PM

MEDFORD-2M sk 3rd for 3br hse, frplc, stor, prch's, Yrd, w/d, $375 + util, no smk, avil 4/1, 391-8387

MEDFORD-female prefered in 20s to share 4BR apt with Joan Joe and others, Two rooms available, 393-4516

MEDFORD, F sks M/F rmte to shr 2br apt lrg lr dr mod kitch bath storage nr T avail 3/1 $370/mo 391-0058

MEDFORD-

GREAT LOCATION

2M/F 25+, non smk, to shr, 3 flr, 9 rm hse. Nr bus, O-T & 93. 3 lrg brs, liv rm, din rm, & att stor. w/d, on str prk, $375 + 1/3 util. avail immed. 391-1608

MEDFORD- GWM sks M/F to shr lrg apt w/7 rms, pkg & back yrd. Be prof & honest. $325+ utils. Bob 391-5576.

MEDFORD, M/F nonsmokr to shr sunny modern 2BR, pkg offstr, ldry, balc, $337+. Call Holly, 396-0460

ARTS & SPIRIT

MEDFORD M37 sks M/F 30s. Reliable NS: into arts/spirituality; no substance problems. Spac 2BR apt; comf lg rm/adeq clos space. Safe/quiet/clean res area. Nr major Rtes & MBTA, shops/serv. Avail now; Rent $300+. ARNE 391-8712.

MEDFORD, M/F prof 25-30 sk same for beaut sngl fam hse, own bdrm/bth, $400 Hillary 225-0500 ext 566

MEDFORD Nsmkr to shr 2nd & 3rd fl of 2fam. Pkg, lrg rooms, quiet st, storage. $350+ 1/3 utils 395-9180

MEDFORD Sq. M/F to shr w/1F. Lrg kit, new bth, lrg rm, stor, off st pkg. Nr T/Tufts. $355 incl all 391-4191

MISSION HILL-M wants 2nd person to shr lg sunny 3BR apt. back porch, w/d, near T. 566-2857

MISSION HILL Spiritually oriented person, nonsmkr, 28+, to live communilly. $325+ 1/3 utils. 277-2742

NAHANT- Shr 3 BR apt w/GWM, 25-45, ocean front, quiet private. $350 or $550+ util, avail immed. 581-5235

NEEDHAM/ Newton line. Nsmkr for spac bright 4BR 1.5 bth antique frmhse. W/d, dw, yrd, pkg. Nr 128, on bus line $350+ 455-6520

NEWBURYPORT, M/F nsmk shr 7rm 4br condo, full appl. Lg yd on Merr rvr, 45min Bost. 5min Plum Isl, $350+ 1/2util. 508-463-0090.

WEST NEWTON-2F sk 3rd for lrg sunny 3BR apt, nr pike, 128, nice nhbrhd, nsmkg, $267+ utils. avl 4/1, 332-3886

WEST NEWTON-1 or 2 person for 4BR house near bus T rail young prof 2baths ns $200+util MorF 527-5725

NEWTON/Auburndale-best deal in town, lrg 3BR apt in 1st flr of hse, 25+ M/F, nondrnkng/no drugs, $245+, call 527-0925

NEWTON Cnr-GM, 29, sks same to shr lrg dplx apt, pkg, yard, xpress bus, T, priv entrnce, dw, cable, microwve, lrg Vict, resp indvdl, avl 3/15, 4/1, $435+ut, 332-9777

NEWTON CORNER,

2M sk 1 non-smoking M for large, sunny 3BR apt, Nr Pike, Bus, stores, restaurants, Off-St and prkng spot avl, Laundry in bldng, We travel alot, so you'll have plenty o'elbow room, February 1st $400/mo incl ht/hw, Call 536-7665 ask 4 Andrew.

NEWTON CORNER M seeks 2M/F 35+ for attrac, 3 sty Duplx on quiet street, Lotsa space, Nr T & Pike, W/d, w/w, pkg, No pets or cigs, $350+, 926-1697

NEWTON Ctr, 1 lrg BR in lrg 3BR, pkg, T, w/d, dw, Clean, safe, No smkg/pets,$400+, 630-9369

NEWTON-F 30+ sks same for 2.5BR dplx, cln and quiet a must, lrg yd, quiet strt, &425+, avl 1/1, 332-7024

NEWTON, M/F to shr w/others, Easy access to hiways, w/d, dw/disp, pkg, No pets, 527-7728

NEWTON-rmmte wntd, M PROF, nsmkr, lkng for 4th rmmte, frplc, pkg, $250, avl immed, lve msg, 964-3335

NEWTON-Upper Falls, 3 br, new hse, frplc, 1 1/2 bths, dck/yrd, fl base, prk, 25 to 35, $467 + util, 964-1688

NEWTONVILLE-F 26+, nsmkr, to shr lrg 3BR apt in hse, off st pkg, dw/d, w/d, dng rm, hdwd flrs, lrg prch, cls to cmmtr rail and shppng, $370/mo+ut, 969-8312

NEWTONVILLE Prof M seeks nsmkg M/F 24+ to shr lrg 2BR nr Pike, Wlk to T & shops, 3/22 $495+ 965-5044

NEWTON/WABAN-1 room availin ranch-style house, Near T, w/d, dw, backyrd, prkg $375 utils incl 527-6548

NEWTON-Waltham Line snny BR in lvly apt frndly nbrhd nr T hdwd flrs w/d, dw attic shr w/2 grd stdts $295+ 923-1090

NEWTON WEST, 1M & 1F sk 3rd rmt for 1BR in 3BR apt. Quiet st, laundry, prkg, $325+util 244-1023

NEWTON WEST, 1M & 1F sk 3rd rmt for 1BR in 3BR apt. Quiet st, laundry, prkg, $325+util 244-1023

NICE HOUSE

BRIGHTON/Ctr. 2F sk 1M/F for beautiful, sunny 3BR. Avail now, pkg, frplc, $300 incld utl. Call eves 783-0716

NORTH END 2M seek 1M/F nsmkg prof to shr 3BR apt. $283/mo Call 248-0325

NORTH READING, Reasonable rent GWM rmte. No smkg/ drugs. Luxurious country living. Refs req. Steven (508) 664-4443.

PEABODY- GM skng GM/F to sub-let 2BR, 1.5 ba, w/d, dw/d, ac, incl pkg, close to mjr hwys and Salem depot, $350/mo+ 1/2 utils, (508) 531-4684

PEABODY Rmte to shr beaut 4 lvl twnhse w/ 2 others. Pool, ten crts. $450+ utls. Pls call 508-535-1944

QUINCY, GWM seeks same to share twnhse. Furn, private bath, pool, tennis, prkg. Close to T. $500/mo incl utils 773-4493

QUINCY, single person to shr frnshd 2BR 2ba apt, convt to all major rts, red line T stns & shoppng. Amenities incl safe, secure & free pkg, lndry facil, swimming pool & tennis courts. $100/wk+ last mo dep. Mike, 545-7100, 770-3347 lv msg

RANDOLPH, M sks M 30-55 to share 2br, 1 1/2 bath. $350 inc ht, no smk/drugs. Avl now 986-7576

RANDOLPH Sks gay male to shr apt nr x-way, on bus line, pkg avial, $250/mo+ 1/4 utils 963-9950

READING person to shr 2BR hse w/ EZ going working musician. Trees, yd, lndry, nr T & 128. No smk/ drugs. $375+ 617-942-7460 lv msg

REVERE, frndly hshld nr beach & T, w/d, $290, $340 incl utils, nosmkg, no drugs, 284-6585

REVERE M/F to shr lg 3BR lux twnhse, 1 1/2 ba, a/c, dw, 2 min T, incl ht/hw, $333/mo lev msg 286-2807

REVERE-

MUST SEE

ocean view, lrg 3 br in vict hse, w/to beach, qt, sfe neigh, bk prch, nr T, ht inc, w/d, ez prk, no smk/drg, Prog, ez going, resp, envir cons, $300 & $350 286-8602

ROCKPORT

GWM 38 prof sks sme 2 shr lg secluded 2BR 2.5 bth hse in quiet rural area w ocen vu, Fplc, LR, DR, eatin kit, den, w/d, $600+utils, 508-546-9207

ROSLINDALE 1F to shr lg 3BR apt. Pkg, conv to T, w/d, hdwd fls, no pets. $285/mo + utils. 522-8413

ROSLINDALE Responsible mature F to share furnished apt. Close to T $240+ utils. Avail now! Call 327-8031

ATTENTION!

THE DEADLINE FOR RENEWING ALL GUARANTEED CLASSIFIED ADS IS TUESDAY AT 6:00 P.M.

SALEM N H

SALEM NH yng M prof to share 2BR condo nr rte 93. Pool/tennis ct $350/mo utils incld. 603-898-5709

CHEAP

SOMERVILLE, 3 boring people looking for 1 M/F. $250+ heat nr Davis Sq 628-8585

SOMERVILLE

SOMERVILLE, 1F sks F to shr 2br apt nr Hrvd Central feminist. No smk/pets 337+ ht incld 625-2367

SOMERVILLE, 1M skng responsible easy-going M/F for 2BR apt. Conv to 93 & Sullivan Sq T, off-st pkg, $350+utils, 629-2066

SOMERVILLE 1M/F for 3BR near Davis T, Bus, Smoker ok, Avail 4/1, $308+ 628-7833

SOMERVILLE, Davis T, 2F sk 3rd for lrg sunny 3BR dplx, w/d, dw, hdwd flrs, frt/back prch, yard, cat, $400+, avl immed, 776-4366

SOMERVILLE 2 GWM seek GM or F for 3BR, furn, nr Hvd, $290/mo, Must be resp, Call Mike 666-0522

SOMERVILLE-2M sk 1M/F, 21+, nonskr, to shr sunny 3 brm apt on busline, $265+, available now 623-7716

SOMERVILLE 2M/F for large 5BR apt. W/d, sunny, yard. No smk/pets $220 each. 628-0087

SOMERVILLE, 2prof nsmkg F sk 3rd to shr lrg 3brm hse, nr Davis T, pkg avl, $317+ utils 3/1-8/31, 625-7656

SOMERVILLE, $352+, LG bdrm Porches, bsmt, prkng avl, Nr Park, laundry, Davis T Friendly/indp, 3/1, 776-3674

SOMERVILLE beautiful, 3 br-2 bth, Quiet, 1 block to shops & buses, Prkg, No smk $299+ 776-3294

SOMERVILLE 3BR 2bth, porch, Quiet, 1 block to shops & buses, Prkg, No smk/pets $265+ 776-3294

SOMERVILLE-3F frndly radcl sk 1F any race sexl pref for coop 4/1, nsmkr, $202+ 623-5768

SOMERVILLE-3M skng 1M/F, apt to shr nr bus lines, $250+ util, $250 sec, 625-7047

SOMERVILLE-3M 1F and cat lkng for M/F to shr 5BR apt, w/d, nr Davis/Porter Sq, T, w/on st pkg, $275/mo+ut, Call 628-2592

SOMERVILLE 3M sk 1M/F to shr apt in Union Sq, $260+ utils Nonsmkr, Great location 628-8026

SOMERVILLE Cambrdg line, Mature resp F 37 needs F rmte, No smk, resp, Nice prch, 5 rms $360+ 776-2340

SOMERVILLE-Porter Sq, nr T, prof F skng prof/grad M/F for 2BR apt, hdwd flrs, eat-in-kitch, $275+ut 628-7228

SOMERVILLE, Davis Sq, $292+, sunny 3BR w/2M, 5 min to red line, off-st pkg, lrg kitch, quiet, 20-30, 623-8864

SOMERVILLE, Davis Sq, 2F/1M sk rmmt, lrg spac apt, frndly, indep, w/d, $355/mo, 629-2816.

SOMERVILLE Davis Sq, T M/F, for sun rm in spac apt. Hdwd fls, free w/d, lrg attic space, pkg $300+ 628-5938

SOMERVILLE-Davis T 1M 1F skng prof/grad M/F in 3 bdrm apt ($350+util)/mo hm 666-3508, 573-9927wk

SOMERVILLE Davis Sq, Sk nsmkg F to shr 3BR apt, Quiet, cln, on st pkg, 7 min to Davis T $300+ Avl 2/1 Kim 951-1857 dys, 321-0615 eve

SOMERVILLE-Davis Sq nr T, 4BR hsehld sks rmmte, spac duplx apt, w/d, hdwd flrs, drvwy pkg avl, $387.50+ut/negot, 623-1919

SOMERVILLE-F 21+, nonsmkr, to join 1F 4M in spac 3 stry hse btwn Porter Union Sq w/d no pets, $217+ut 776-9712 eves

SOMERVILLE, F, 39, sks mature resp rmmt, Spacs charming 2BR, Lvg rm, din rm, kitch, w/d, ½mile to red line nr Davis Sq, $395+utils, Pets negot, 625-5904

SOMERVILLE F & cat need 1 for large sunny 5 room, 2 bdrm apt, W/d, porch, pkg $350+ utils 625-5046

SOMERVILLE F/M sk 1F/M for 3BR 2flr, Porter/Davis Sq, Nonsmk/hve 2 cats $250+ util 628-4613 Avl 3/1

SOMERVILLE F nsmkr for 3BR, Hdwd fls, mod kit/bth, LR, 2 prchs, bckyd, w/d, Avl now $275+ 864-3976

SOMERVILLE, F sks indep, respnsb M to shr well furn, 5rm apt in 3fam hse w/ cat, piano, jazz antiques, $325+, 4/1, Cindy, 628-6181

SOMERVILLE Good times, 2 roommates for fun & casual Teele Sq apt, Nr laundry & T, $300+ 625-9053

SOMERVILLE Good loc, 2 roommates for nice apt nr Davis Sq Nr laundry & T, $300+ 625-9053

SOMERVILLE-Highland Ave rmate to share 2 bdrm apt rent $290 heat/hw incl avail immed MA2 625-2318

SOMERVILLE /Inman Sq, 1 rm avail in 4BR apt, Bright & friendly $290/mo, Days 421-8738, 666-9533 eves

SOMERVILLE Looking for 2 mates to share lovely 9RM house, Bsmt, yrd, gas ht, Blk to Red T & Mass Ave $320+ Mario 628-3981

SOMERVILLE, lrg crptd BR avl in 4person apt, nr T, 15min to Harv Sq, nice safe area, M/F, $300+ 776-7009.

SOMERVILLE, nr Tufts, Davis Sq, lrg BR in 6 person apt, w/d, dw, $325 util inc, Call 628-3246

SOMERVILLE, nr McGrath Hwy, 1M/F to shr 2br in small frndly apt bldg, skng ok, a/c, w/w, w/d, sunny, priv prch, qt nghbrhd, nr all publc trans, pkg aval, clean, $350+ utils, aval APRIL 1-776-7026, George nights.

SOMERVILLE-nr Porter T(5min), 1M/1F sk M or F nsmkr, 25-35, $292 incl ht/hw, avl 3/1, 628-2996

SOMERVILLE, nsmkr wnted to shr lg sunny 2brm apt nr Davis T, w/d, yrd, $375+, 617-623-2085

SOMERVILLE on T, sunny bdrm avl in vry lrg apt, grt situation for prof or stud, $270/mo, 776-8989

SOMERVILLE, Porter Sq, GM sks mature GM to shr 2brm apt nr T, $330incl ht, nsmkg/pets/drugs, pkg avl, 776-9066

SOMERVILLE Prtr Sq, 2rms avl in 3BR apt, hd wd flrs, w/d, d/d, off-st pkg, porch, $391+ utils, 625-0083

SOMERVILLE Prtr Sq, M/F needed to shr spac apt with hdwd fls, frplc, lrg kit, $300+ Avl immed 628-0006

SOMERVILLE Room in 4BR, LR, kit, w/d in hse! Bckyrd, No drug probs! Shr with 3 cln strght M mid 20's, $275+ No deposit! ASAP 666-5559

SOMERVILLE-skng 2M/F for nicely furn lv rm & kitch in 4BR apt, smkng ok, cat ok, nr bus/T, bckprch, dw/d, $220+ut, avl asap, Libby 625-5604h, 395-7417w x244

SOMERVILLE-Skng indp 25+ F, any sex orient, for 5 rm, Prk and city views, hdwd flrs, light, flwer ptch, Flk music wlcme $325+ 776-2224

SOMERVILLE sk F to shr sunny 3BR apt, Neat, qoiet, cats, pkg, Nr harv Sq, $308 + util/ht 3/1 666-8252

SOMERVILLE

Sllvn Sq, 2M/1F seek 1M/1F Avl now lrg rm, lndry, yard, eik, quiet, prkg, Bstn view $348 incl ht/hw 288-7868

SOMERVILLE, Union Sq, Large lovely room, Female only, Shr with Mom and Child, Nr T, Temp Ok, $200 628-2920

SOMERVILLE, West, F to shr nice 2br apt w/ prch, bckyrd & prkg, $300/mo + ht, 629-2554

SOMERVILLE Winter Hill, Nice 2BR on 1st flr of Vict 2fam hse, Newly remodeld, Lrg DR & kitch, Hdwd fls, w/w, d/d, w/d, pkg, prch, yrd, Nsmkr $425+ 628-4957

SOMERVILLE, Winter Hill, Looking for M/F non-smkr to shr spcs, 2BR, 2fam hse, prkng, $387.50+utils 776-1146

SOUTH BOSTON F skg 1 other rmte to shr 5 room apt, $300+ No smk/pets Cls to T & beach Avl 3/1, 268-4160

SOMMERVILLE GF prof, resp, 35-50 for lrg, airy W, Som, apt, Smk and cats ok, Avail 4/1, $250+ utils, Call 623-5739, lv msg

SOUTH BOSTON-rmmte wntd to shr 2BR 2full ba in Waterfrnt apt, pool, tennis, health club, w/d, red line JFK stop, $410+, 287-8153

SOUTH END-1GM or 1GF to shr 2BR mod dup in twnhs on Gray st, beautiful, $575/mo inc ht 243-4228

SOUTH END- 1M/F to shr 2BR w/1M, Frpl, pkg space, fully furn, $525/mo, 1st & last mo, 536-3446, Call anytime.

SOUTH END M/F 22+ wntd for 3/1 or 5/1, huge beaut hse, 4fls, 1.5bth, w/d, lg rms, $350+, 426-3160

SOUTH END M/nsmk shr 3BR flat w/2 stdnt, NRT 1Bs/bumed/org T, $300, Call Ted 267-6441 --lv mesg

SOUTH END, Neat, nonsmk wnted to shr suny, spc, 4 br apt nr T, $350 mo, ht incd, Call Jon at 262-4758

SOUTH END, Nr Back Bay, 1 M/F to shr beautiful sunny, 2BR apt w/hdwd flrs, 12 ft ceil, mrbl frplc, a/c, w/d, d/d, pkg avl $625, Day 890-1080, eve 859-7725

SOUTH END, prof M, 27, sks rmmte (M/F) for sunny 2br on Waltham st, $550 w/ utils avl March 1, call Ted at 426-5325

LOFT STUDIO

SOUTH END-live in to share 2500 Sq ft near T exc light 18 ft ceiling photo art view, Kev 482-7355

SOUTH END

rmte wtd 2BR, Great space closets, w/d, woodstove 437+util, Call 266-8681

STONEHAM 1 M/F for 3BR near T, offst pkg, hwdfls, $330/mo 438-8921 Steve 439-4390 x1821 Bridget

STONEHAM, 3brms, hdwd flrs, 2lvrms, 2bths, dnrm, lndry in bsmnt, prk on drvwy, $300+ utils, Renato 279-0106.

UNBELIEVABLE

NEWTONVILLE M sks M/F to shr 2BR 2bth apt in hse, Lrg rms, all new, Qt st, pkg, No smk $510+ 965-2335

WALTHAM 9 rm hse, furn, 2 ba, w/d, d/w, w/w, fireplace, off st pkg, solar hw, yard, Nr 128, Rte 2, Quiet area, $365+ 1/3 Pat 617-891-9253

WALTHAM-F/M rmmte wntd, $300/mo nsmkr, avl immed, Call 891-6237

WALTHAM-M, no smk, twnhse, 2 rms, 1 person, Prt bthrm, prk, w/d, rt 128, pub trn, $425, 890-7618

WALTHAM, North, Rmmte for 2BR condo, A/c, pool, security, $100/week, Call 647-1938 lve msg.

WALTHAM-nsmkg prof/grad stdnt 26+ to shr sunny spac 2BR, nr 128, avl Mar 1, $385+ut, 894-3404

WALTHAM-rmmte to shr 4BR, fully frnshd, ample off st pkg, deck, patio, $155/mo + 1/4 utils, 899-2271

WATERTOWN 1F & 1M sk 2 frndly, responsl for 10rm clean hse, Porch, lg yd, much storge, w/d, pkg, nr T, no smk/pt, $375+ 926-0075

WATERTOWN-2F sk 1F 25+, Indp prof nsmkr to shr lg 3BR apt sunny hdw flr pkg, nr T, $300+, 3/1, 924-4822

WATERTOWN 2 prof m/f to share 3BR apt in Sq, $340/mo + 1/3 util 1st last sec avail now Call 923-0903 Aft 6pm or wknds

WATERTOWN, 2prof F & 1cat sk 1F 28+ to shr sunny 3br apt nr T, must be indep, respnsbl, nosmoke, quiet, $268+, avl 9/15, 926-6032

WATERTOWN, beaut 6rm, 2brm + study apt on Charles rvr in 2fam hse, All amenities + pkg, $400, 926-4812

WATERTOWN/ Belmont, Prof M/F nonsmkr, 2BR, prkg, sun dck, No pets $400+ utils, Call 484-1405

WATERTOWN E, nr T & 2 malls, shr renov 5 rm apt w/musician, quiet nbrhd, pkg dw, $400 incl all, 924-2059

WATERTOWN-F semi-veg sks 1M/F 26-35, lovely apt nr Wtwn Sq, 15 min to Har Sq, workng frpl, lrg yd, veg garden, no pets, nsmkg, grad stud/prof $350+ 923-4051

WATERTOWN, F sks M/F 30+ for lg 2br, great loc, wlk to T, yd, pkg, no smkr, $400+ util, 4/1, 923-7064

WATERTOWN-F to shr 3BR mod apt in quiet nrhbd, off st pkg, convnt to Wtrtwn malls and Sq & Storrow dr, $350+ut, 924-0018

WATERTOWN avl 3/1, frpl, 1BR in 3BR avl, garage, storage, eik, 1 cat, Harv bus, $340+, sec, Sarah 923-0753

WATERTOWN,

M/F to shr 3brm dplx, yrd, drvwy pkg, nr bus, nosmkrs, $350+ 924-3984

WATERTOWN Nonsm

PERSONALS

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ONE

Special man wanted by attractive, slender, enthusiastic, bright, professional SWF 35. You should be a good looking, smart professional who is kind, thoughtful, athletic, adventurous and likes to laugh. ☎ 3921 exp 3/13

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WOMEN SEEKING MEN

1890'S + 1990'S
Traditional yet modern, professional SWF 29 loves dancing, movies, dinning out. Seeks stable, caring, professional to share good wine, laughter, conversation and romance. Call me. ☎ 3143 (exp 3/27)

29 WF seeks genuine gregarious witty whimsical optimistic S/DWM 28-38. ☎ 3865 (exp 3/6)

29 SWF seeks spirited whimsical unpretentious attractive easygoing S/DWM 28-38. ☎ 3110 (exp 3/20)

33 SF. Aventurous, attractive, vegetarian, leftist, feminist, book and movie-lover. Likes philisophical talks, radical art, meditation, travel, wants to meet affectionate, reliable man with similar interests. Photo appreciated. PO Box 2248, Vineyard Haven, MA 02568

ALTERNATIVE
Music, exercise, harley scene. DWF 35 without children, 5'6", long blonde hair, sensuous, attractive, educated seeks tall man, South Shore area for clubs, parties, fun. ☎ 3890 (exp (3/13)

ARE YOU SEEKING
An affectionate emotionally secure, beautiful, 40ish, woman? This DWF mother of three has love to share with a fabulous , 40ish, friendly, (fatherly?) man. Be ready for long-lasting deer romance. ☎ 3132 (exp 3/27)

Artistic DWF 52 very attractive, financially independent, well educated, sensitive, romantic, young looking, warm, fun loving, slim, 5'4" Wishes relationship with S/DWM, college educated, approximately 47-58. ☎ 3662 (exp 3/6)

Attractive, athletic SWF 29, seeks caring, stable, adventurous D/SWM. ☎ 8791 (exp 3/13)

Attractive auburn hair, 24 year old, who is secure, passionate, and all lady, seeks gentleman 25-34 to share the finer things in life with...Museums, stargazing, theater, walking down country roads and laughter... ☐ 6756

Attractive, educated, DWF 40 seeks - perfection - will settle for warm reality - gentle with SOH ☎ 3897 (exp 3/13)

Attractive intelligent, mid 30s, outdoorsy, artistic, politically left seeking similar. ☎ 3147 (exp 3/20)

ATTRACTIVE SF
SF, 32, Writer seeks educated, creative, warm SM 30-35 with dry sense of humor who enjoys life, knows self well, for possible long-term relationship. ☎ 5348 (exp 3/27)

Attractive, slim, intelligent Optometrist, 30s, seeks kind cultured well-educated gentleman. ☎ 3864 (3/6)

Attractive (very) SJF seeks SM 30+ goodlooking, seeks JM goodlooking alternative, liberal, rock. ☎ 8796 (exp 3/13)

Attractive, warm and caring SJW, research analyst, with interests in hiking, personal growth, and progressive politics seeks compatible M, 30s-40s, for committed relationship. POB 290 Cambridge 02140. ☎ 3920 (exp 3/13)

Attractive widow, young, 5'3", good shape, good personality, fun loving, looking for white male, one woman man in good health and shape. Who is outgoing and warm and down to earth and loving and most of all sincere. ☎ 3915 (3/13)

AURORA BOREALIS
SWF, 29, professional, comically warm. Admires hiking mountains, gathering seashells, jazz, athletics, and great coffee. Seeks wholesome, educated male, 29-35 with same interests. ☎ 3945 (exp 3/20)

AZURED SPLENDOR
Woman of beauty, wisdom seeks deeply compassionate, tallish man friend (34-48); history of good parent(s) or lots of self-healing; for mole hill/ mountain traipsing partnership. You, eager, able to journey into relationship of wonder, complexity, fun. Welcome! POB 44-1610 West Somerville MA 02144 ☎ 3865 (exp 4/3)

BALL OF FIRE
SAF pretty, passionate, artistic, loves books, off-beat places/people, movies, laughs, walks, culture. Seeks artsy, sensitive, intelligent, fun-loving man. ☎ 3139 (exp 3/27)

BE A MAN...
Not just another guy. Goodlooking SWF, 22, 5'9" brown/blue seeks sincere, openminded SWM 22-30 for friendship and romance. My interests: movies, music, sports, nature, and good conversation. ☎ 3912 (exp 3/13)

Beautiful woman seeks cultivated spiritual 40-50 man, home and hearth ☎ 3941 (exp 3/13)

BEMYVALENTINE
SWF, 48, pretty, slim, petite, compassionate, affectionate, funny, upbeat, loves life. Seek same qualities in a male companion. Race unimportant. ☎ 3861 (exp 3/6)

BLONDE SWF 33
Slim, attractive, 5'4", seeks attractive SWM, 26-36, (long hair OK) for friendship/romance/ love? Like FNX and other music, X-night dancing, local music, concerts, dogs, movies and lasagna? More? ☎ 3907 (exp 3/13)

BRITISH GUY
Good looking young woman, 32, recently arrived from London. Needs an easy going, well educated and handsomish British guy with a sense of humor to befriend her. ☎ ☐ 5353 (exp 3/27)

Broadminded SBF 29 seeking complete relationship with spirited M 25-35. ☎ 3109 (exp 3/13)

BUBBLY/BRITE/EYED
Eclectic SWF 39, marriage/child minded, educator, enjoys international/cultural events, travel, anthropology, architecture, skiing, seeks honest, generous, neat, well-read, nonsmoking, professional raised within loving family who practices old-fashioned values. ☎ 3860 (exp 3/13)

BUBBLY/BRITE/EYED
Eclectic SWF 39, marriage/child minded, educator, enjoys international/cultural events, travel, anthropology, architecture, skiing, seeks professional raised within loving family who practices old-fashioned values. ☎ 3860 (exp 3/13)

CAN WE TALK?
Do you believe life is a learning adventure? 5'7", SWF 35 seeks good-natured SWM 30-40 to enjoy life's pleasures, the arts, travel, and outdoor activities. Please no heavy drinkers, drugs, smokers. ☎ 3958 (exp 3/20)

CHANGING GEARS
Successful career for 10 years but now ready for balance in my life. SWF 34 5'7" seeks SWM late 20s-30s. Family oriented. Eclectic tastes: outdoors to the theater; Rolling Stone to NY Times. Fun types only need apply. ☎ 3138 (exp 3/27)

Classy lady 42, attractive, sensual, strong yet vulnerable with old-fashion values, seeks tall 40's, nonsmoking, caring, sharing, established gentleman. ☎ ☐ 5355 (exp 3/20)

DOWN TO EARTH
SWF, 39, bright, attractive artist who loves kids, animals, and neighborhoods seeks exceptional grounded, interesting, successful attractive man interested in a long-term relationship. ☎ 3853 (exp 3/6)

DWF, 41, 5'9", artistic, educated, shining beauty with Midwestern soul awaits enlightened, creative, undaunted man with exciting mind and willing feet to dance with her forever. ☎ 3157 (exp 3/27)

FALLEN WOMAN
30, seeks another apple to desire. Be artsy, articulate and aesthetically pleasing. (I am.) Read books, watch films, speak English often. (accent preferred.) Bring an Eden to the over-wintered heart of this NYC transplant. Letter/photo preferred. ☐ ☎ 5354 (exp 3/27)

FARM HAND/HEART
5'7" blue eyed educated sunrise country girl, 33, artist by winter, farmer by summer, seeks gentleman farmer or rural based man with drive and big heart, generally unitarian attitudes. ☐ ☎ 5288 (exp 3/13)

FOR BABY AND ME
SJ baby, 1 year old, adorable and cuddly, sleeps through night, seeks daddy type, 39-50, for hugs, playing and loving my mommy. Mommy's beautiful, nurturing, zesty, and lots of fun. She's a successful, outdoorsy, smart and passionate entrepeneur. Please send picture. ☎ ☐ 3335 (exp 3/6)

FRIEND & LOVER
Lasting relationship dedicated to mutual growth. Exceptionally open, intuitive, warm, vivid, beautiful, playful, large woman, 43, 5'5", educator, classical musician, seeks man of quality, intelligence, depth (nonsmoker, 30s-40s) for life partner-soulmate. Box 303, Concord, MA 01742 ☎ 3851

FRUSTRATED BUT
discerning redhead seeks romance with tall non-smoking male 35+. Full figured, 40s, happy, busy living my life. I want frosting on the cake. POB 2611, Ocean Bluff MA 02065 ☎ 3852 (exp 3/6)

FUNNY, ATTRACTIVE
Careerminded SBF, 23, seeks strong, refined gentleman, 35-45, with a palate for exotic foods, an appreciation for the blues, a love of suspense movies and a marvelous ability to laugh. ☎ 3125 (exp 3/27)

FUNNY VALENTINE
DWF, Slim, pretty, quiet, warm, affectionate brunette loves walking, laughter, romance, ocean, books, travel seeking single/divorced gentle, sensitive, easy-going funny guy 45-65 to share loving lasting relationship. ☎ 3846 (exp 3/5)

GALAXY CEILING
Ecstasy was when I couldn't tell the ceiling from the universe. Make sure you keep our secret. I love you, want you and need you, baby. Kiss me again soon. ☎ 3880 (exp 3/13)

TO RESPOND TO A PERSONAL AD WITH A PHOENIX BOX NUMBER, MAIL YOUR REPLY TO:

BOX ----
PHOENIX
CLASSIFIEDS
126 BROOKLINE AVE.
BOSTON, MA 02215

HAPPINESS
SWF 33 reubenesque, huggable, articulate, warmhearted, imaginative with great smile. Eclectic interests, enjoy simple pleasures life offers. Seeking caring, sensitive SWM 28-38 to share life's vicissitudes, friends first ? ☐ ☎ 5314 (exp 3/20)

HEARTMINDSPIRIT
DWF, 42, unconventional, mystical, visionary, monogamous, passionate seeks similiar black or native American male, deeply spiritual, highly intelligent, compassionate, stable, with love for the earth and the arts. Include birthdate. ☎ 3901 (exp 3/13)

HARLEY OWNER
SWF 26 professional career, lunatic lifestyle, varied tastes, offbeat sense of humor. Are you adventurous, outgoing and like to laugh. Call me (Harley is my kitten.) ☎ 3879 (exp 3/13)

HERE GOES
Slim, attractive SWF 30 seeks fun, semi-hip, not short guy into travel, movies, dining out, sports and you don't mind my loud, obnoxious music. ☎ 3144 (exp 3/27)

Hip, smart, very attractive fit, professional SWF young 34 into the arts, the outdoors, live alternative rock. Well read and traveled seeks attractive successful, athletic SWM, over 30 counterpart ☎ 3054 (exp 3/20)

Honest caring Asian-American female, 40, seeks professional male. ☎ 8779 (exp 3/13)

HOPELESSLY
Romantic SWF 35 Knows you're out there-But I can't find you. Cannot imagine life without champagne, candlelit dinners, old blues, slow dancing, passion and intrigue. How about you? ☎ 3004 (exp 3/20)

Humorous, caring, affectionate, shy SWF, 28, seeks committed SM, any race. ☐ 1791

INTO THE ARTS?
Adventurous, attractive, fit, SBF, teacher/artists, 35, seeks progressive, gentle, fit, secure, SM, 30's-40's, who believes in grwth, change, fresh air and communication/ ☎ 3016 (exp 3/20)

Italian male with skis and intellect wanted by untameable, 33 year old beauty. ☎ 3949 (exp 3/13)

Kind romantic committed SWF seeks similar SWM 6' 40 ☎ 8778 exp 3/13)

LARGE LOVELY LADY
DWF 36 5'6" 250lb seeks SWM for friendship leading to a monogamous relationship. ☎ ☐ 5298 (exp 3/13)

LOVE FUN & KIDS
Bright, spunky, redhead, 40ish seeks M to love. I'm tall, cerebral, but caring, contemplative, but zany, progressive, outdoorsy. Let's share conversation, culture, closeness, and kids. POB 1536 Cambridge 02238 ☎ 3107 (exp 3/27)

MID-LIFE
And loving it! This pretty, slim, green-eyed woman 40s seeks permanent partner for best friendship, passionate love, romantic jaunts, bookstore browsing, family forays, cross-cultural adventures. ☎ 3885 (exp 3/13)

My social life would make you jealous, and I have Phoenix Personal Call to thank for it.

NICE GUY WANTED
SWF 24 5'4" Irish lass, seeks fun-loving semi-serious 24+ SWM to enrich my life with warm smiles, laughter, romance and fun times in sun or snow! ☎ 3048 (exp 3/20)

NO HEADLINE
Affectionate articulate JM answering this brilliantly original ad meets JW 34 5'7", anerobic urbanite, public health professional. Substance abuser: coffee; folksinger: retired philosopher: rideo (I laugh) ergo sum; thief: I stole it from Rita Mae Brown. Sue me. ☎ ☐ 5297 (exp 3/13)

NOT A CAR
SWF 26 one owner, low mileage, no rust, runs well. Must see. No reasonable offer refused. ☎ 3878 (exp 3/20)

NOTHING SACRED
Gorgeous SWF, 28, seeks handsome artaight-man for comic adventures. Classy, cultured, spiritual, would like quality SWM 26-32, who is up to the challenge of a head-strong dame. ☎ ☐ 5304 (exp 3/20)

One man woman seeking one woman man for serious relationship ☎ 3942 (exp 3/13)

ONE OF A KIND
SWF 29 Cross between Deborah Winger and Brook Shields (no kidding) What's important is that I'm kind, funny, smart, athletic. Seeking handsome, sincere, intelligent, professional SWM 26-35 ☎ 3957 (exp 3/20)

ONE
Special man wanted by attractive, slender, enthusiastic, bright, professional SWF 35. You should be a good looking, smart professional who is kind, thoughtful, athletic, adventurous and likes to laugh. ☎ 3921 (exp 3/13)

Personable, affectionate, attractive, outgoing, optimistic, non-conforming professional female, 45, seeks counterpart. ☎ 3113 (exp 3/13)

Playful, pretty SWF 32 unconventional, spiritual, introspective extrovert seeks counterpart. ☎ 3948 (exp 3/13)

RESCUE ME
SWF, 38, Ivy doctorate, slender, 5'9", funny, pretty, romantic. Seeks successful, educated SWM (nonsmoker) with spark and humor who loves animals, outdoors, children, books, and the arts. Box 152, Boston MA 02101

RESTLESS BRIGHT
DWF 35, Striking brunette writer seeks goodlooking available, established M companion 6' 30-40?s exceptional enough to dispel ennui; energetic enough to win admittedly fickle and contrary female's heart. ☎ 3106 (exp 3/27)

Ruthless intellectual W expects emotional committment without marriage. Be literate, compassionate, well-traveled. Precocious 15 year old daughter screens new friends. ☎ 3800 (exp 3/13)

SEMI-VEGETARIAN
Shy, articulate, beautiful grad student; 117lbs, 29; semi-handicapped (non-secular)...Public health, global outlook, language, hiking, camping, art, animals, family, laughing. Seeks lifemate 24...? Danish, Mexican...? PO Box 1322 Cambridge 02238 ☎ 3828 (exp 3/6)

SF 32, tall, pretty, artist, quiltmaker, liberal, spiritual, nightowl, warm, funny, likes current folk music, city culture, country trips, and staying home. Seeks tallish, intelligent, creative M with similiar heart. ☎ 3155 (exp 3/27)

SHIATSU-IST F 27
Smart, sensitive, funny, attractive seeks similar 5'7" wholesome, open, communicative, considerate cuddly-bear man (Leo Buscaglia/John Denveresque) for long talks, walks, songs, biking, intimacy, healthy pleasures. ☎ 3895 (exp 3/13)

SING IN THE RAIN
SWF, 25, dancing, dining, hiking, and biking. Musicals, theatre, harmonizing and philosophizing. Between Streisand and Burnette wit dipped in incite served w/sincerity and adventure. Escape your soul cage. ☎ 3158 (exp 3/27)

SJF, 34, seeks compatible nonsmoker professional SJM for long-term relationship. ☎ 3944 (exp 3/13)

SJF, 38, attractive, energetic with quick wit, plenty of smarts, progressive politics and dancing feet seeks man comfortable in his own skin, ready for a serious and playful relationship. ☎ 3018 (exp 3/20)

Soft, silly, smart sweetheart seeks handsome, hard, humorous, healthy hombre for conversation, companionship and cuddling. I'm 37 and zaftig, you're 25-40 and love women. So NH area. ☎ ☐ 5311 (exp 3/20)

SOULMATE/ PLAYMATE
Enterprenurial, "electrically attractive," magical lady who loves the blues seeks ambitious 40ish man of ethnicity with witty passionate story of high success and emotional readiness for spiritual and island travel ☎ 3888 (exp 3/20)

SPUNKY
SWF 39 bright, attractive, spunky professional sseks warm, solid, quietly confident M 35-45 for whom a full life includes committed work, family, friends and laughter. ☎ 3950 (exp 3/20)

SWF, 26, Graduate Student. Down to earth with sharp sense of humor. Likes movies, chocolate and sports, seeks decent, humorous, intelligent SM, mid 20s mid 30s nonsmoker/light alcohol. ☐ 6751 (exp 3/5)

SWF 35 blue eyes, blonde hair, attractive 5' 115, lawyer, seeks professional M for friendship, fun, and possible long-term relationship. ☐ ☎ 5301 (exp 3/6)

SWF looking for a hard-working heart, a SWM born 11/6/54 for a start. No smoking. No drugs. No small task. Trim with interests many that's all I ask. ☎ 3913 (exp 3/13)

TAKE A CHANCE
SWF, 23, educated, Catholic professional who took the road less traveled by. Seeking SWM, 23-28 to make a difference and have a sense of humor, affection, and friendship. ☎ 3946 (exp 3/20)

Tall, ambious, SJM, 30, sks counterp ART WITH SENSE OF HUMOR. ☎ 8615 (EXP 1/23)

Tall, slender professional SWF, 30's, Enjoys modern art, rock music, spy novels, and cappucino. Wishes to meet charming, sort of handsome Englishmen for friendship and afternoon tea. Photo/letter. ☐ 6763

TALMUD & TAROT
SJF 28 Talmud and Tarot, Michelangelo; fined tuned physique, chocolate twice a week; Yo Yo Ma, Sun Ra; NY anytime. Wellfleet's, always fine; if you love to dance why not take a chance? ☎ 3820 (exp 3/13)

Thoughtful, whimsical, SWF 39, 5'7", grey eyes, graphic designer/writer, entrepreneur with academic bent, good dancer, unitarian, seeks partner: established, compassionate, imaginative, please write POB 441377, Somerville MA 02144. ☎ 8752 (exp 3/20)

Very attractive, athletic SWF seeks handsome professional SWM 27 -35: into Nautilus, jazz/ alternative rock/ C&W, ethnic dining, foreign/classic films, New York Times, Politics/Poetry. ☎ 8713 (exp 3/20)

WALT WHITMAN
in a Toyota--SWF, 25, cute, teacher/writer/ musicoholic/ traveller. Wacky romantic/ optimistic cynic. Into stimulating converstaion; live music, reading anything; wandering mountains, beach, foreign places; photography; ethnic/cultural /peace-loving experiences; having fun. ☎ 3136 (exp 3/27)

Want to write, play music, laugh, with pretty poet. 50's ? ☎ 3952 (exp 3/13)

Warm, intelligent, expressive, pretty SJF 32, educational researcher with a spirited approach to life, seeks SJM to share interests in the arts, the outdoors, fiction, foreign travel talking with friends. ☎ 5289 (exp 3/13)

WHY NOT?
SWF, pretty, easygoing, curious, 38, would love connecting with spirited man, smart and kind, to share friendship, music, the outdoors, times when time's forgot, dreams and idealism however tempered by life. ☎ 5313 (exp 3/20)

Woman seeks working warrior, who wants, wishes, will we wed? ☎ 8743 (exp 3/6)

Would-be renaissance woman, 34, seeks same for longterm relationship. Endless curiosity a must, sense of humor essential. Gentle, caring men ONLY need respond. Friendly Brits especially welcome. ☎ 3108 (exp 3/27)

MEN SEEKING WOMEN

1 ANDROGYNOUS F
Seek female over 30, strong will, passionate, short-cut hair, Leo or Virgo, especially southern European or Latin. I'm SWM, 30, very attractive, irreverant, cultured, cultured, Euro-American. ☎ 3898 (exp 3/13)

1 call wins nice man, 60, your age, size ok. ☎ 8797 (exp 3/13)

1 HANDSOME VIKING
Decent guy, trim, easygoing, 30, no angel! Seeks attractive F to navigate perilous voyage (life!) Expect hardships and joy and amusement. Classic rock, muscle cars, urbanism, occasional partying, 4-wheel drive, Maine, water, and country motorcycling. Scandian too, or blonde, Boston and west. ☎ 8724 (exp 3/6)

1 CINEMA GIRL
1 SWM, seeks SWF 25-33 who likes conversation over coffee, rambling, hiking, laughter, cinema, especially drama, foreign or adventure films, spiritual ideas, stir-fry, thrills & literary minded discussion. ☎ 3117 (exp 3/6)

To respond to any Personal ad with a ☎ symbol

CALL 1-976-3366

(99¢ a minute)

Touchtone phones only. Outside 617 & 508 area codes dial 1-900-370-2015 ($1 a minute)

1 SWM SEEKS 1 SF
26, mature, healthy, attractive, honest, intelligent guy seeks 20s-30s F with same qualities for friendship and possible romance. This is legitimate. If you are too, call for further details. ☎ 3128 (exp 3/27)

27, SWM, 6'1, intelligent, traveled, considerate, seeking a non-overweight SWF. ☎ 3605 (exp 3/6)

27 year old waterboy knows the cure for Jane's addiction. Talk talking 'til Tuesday with U2 at a world party would be XTC. ☎ 3825 (exp 3/6)

28, tall, blonde M, handsome Ivy grad in Cambridge. Fit, happy, attentive, curious, engaging, friendly. Enjoys Nordic skiing, sailing, nature, ideas, theatre, non-fiction, cooking, wine, friends. Seeking compatible woman. ☎ 3818 (exp 3/6)

29, caring, secure, passionate, thoughtful, outspoken, playful, attractive, liberal, professional ☎ 3860 (exp 3/6)

29yo handsome & mischievous SWM, last semester law sdtudent who plays polo, soccer & squash, seeks bright, outgoing & attractive SWF. POB 239 Marblehead MA 01945. ☎ 8751 (exp 3/13)

33, SWM, 6', successful physician. Warm, caring, sincere, enjoys dining out, movies, travel, etc. Seeks intelligent, energetic SWF for dating, romance, and more. ☎ 3824 (exp 3/13)

35 SWM: Unconventional traveller seeks a lover of mountains and children in her late 20s or early 30s. Warmth, energy, and active intelligence, thicken the plot. Intrigued? Carpe Diem. ☎ 3840 (exp 3/6)

36, peace-activist, human services, meditation, songwriter seeks kindhearted woman. ☎ 3881 (exp 3/6)

37, SWM, affectionate, mountain-loving leftist, creative vegetarian cook, great sense of humor seeks expressive lover of ideas, outdoors. POB 2313 Boston 02130 ☎ 8705 (exp 3/6)

4 OUT OF 5 DENTISTS
Who chew gum recommend answering this ad. SWM, 31, likes movies, music, skiing, bored with tv, talking to the cat, and flossing regularly? For best results, squeeze from the bottom. ☎ 3844 (exp 3/6)

$5000 REWARD
Got your attention? SJM, 36, 6'2", handsome, sensitive, loves travel, beach, animals. Seeking F 25-35, attractive, fun-loving, send picture if possible to POBox 1293, Brookline 02146 ☎ 8732 (exp 3/13)

53 SWM, 5'8", 190, seeks slim SWF for committed relationship. ☎ 8799 (exp 3/20)

5'9" SWEED
150 pounds brown hair blue eyes professional likes snow skiing working is success minded seeks similar SWF for friendship and lasting relatiopnship. Photo appreciated POB 56 Bellingham, MA 02019 ☎ 8792 (exp 3/12)

Able, affectionate gentleman, fifties, ready for courting, wining, dinning, loving. ☎ 8798 (exp 3/13)

A BRIGHT, WARM,
Considerate, romantic, SWM, 36, dark hair/eyes, 165 lbs, seeks intelligent and attractive partner. Interests include the outdoors, American/European history, softball, reading and stimulating conversation. ☎ 3011 (exp 3/20)

Adventurous, considerate, well-groomed WM 40, seeks justifiable diversion. ☎ 8787 (exp 3/13)

AERIE ROMANCE
Unconventional DWM, 40's, 5'9", 155, Healthy, Intelligent, "High Techie," Mountain dweller. Friendly. Compassionate. Genuinely likes women, stimulating conversation, spontaneous humor, adventure, romancing. Awaits youngish, slender, smart femme fatale for best friend, confidant, companion. POB 3110 Manchester NH 03105 ☎ 3899 (exp 3/13)

Affable 33 year old SJM 5'5" athletic, health professional. Well traveled and read, likes movies, sushi, tennis, and Celtics. Seeks bright thin SF 25-35 for passionate relationship. ☎ 3866 (exp 3/6)

A FRENCH WOMAN
Single American BM, 28, is searching for an attractive or fair Italian woman for a relationship and likes movies, music, maybe dancing, or just relax by ourselves for socializing to get to know each other. ☎ 3900 (exp 3/13)

Amorous? Petite? Nonsmker? (Thifty?)... eligible SWM 25 will refund stamp. ☐ 6752

AN ECCENTRIC
DWM 35, tall, lean, handsome, longhaired, herpes, musician, romantic, spontaneous, passionate, extrovert seeks beautiful, impulsive, sensual, slender S/DF with afforementioned affliction and compatible attributes for mutual aiding and abetting. ☎ 3129 (exp 3/27)

AN EQUAL PARTNER
DWM, 45, seeks psychologically oriented nonsmoking equal woman partner for silliness, straightforwardness, music, movies, leaning on, being leaned on, laughter, tears, independence, interdependence, plus mutual love, acceptance, respect, and cherishing. ☎ 3112 (exp 3/27)

AN HONEST AD
DWM. Suddenly single and not very good at it. 39, 165lbs. Grey hair, hazel eyes, 6', clean shaven, professional but not yuppie, attractive, own home, in good shape both physically and emotionally. Seeks friends that are female. I want to be a friend to a friend and won't tell if you want to ocasionally cuddle. I like movies, talking, laughing, practical jokes, even shopping! I need someone to show me how to stop buring these damn holes in my shirt while ironing. If you're like me, you always read these ads, but wouldn't dare to answer one, you need not be beautiful. I've had more than my share of them. Let's live a little. ☎ 3892 (exp 3/13)

A NICE SITUATION
SWM 28, very attractive, well-educated, affluent, great sense of humor, seeks intelligent, spontaneous, unconventional and slightly crazy WF who enjoys pampering and adventure. Want to meet a woman who would never in a million years consider answering an ad. This time, however, I hope that you will, as this is all quite honest and sincere. PO Box 743, Prudential Station, Boston MA 02199 ☎ 3051 (exp 3/27)

A PSYCHOLOGCLY
Inclined, smart, fair, tender, straightforward, funny, curious, nonsmoking DWM 45, realist with positive attitude seeks similar woman for dynamite friendship and mushy, long-term relationship. ☎ 3816 (exp 3/6)

ARE YOU TALL?
SWM, 30, nonsmoking, athletic, attractive, brilliant, honest, adventurous, educated, professional, easy to talk to, I am looking for someone special to share dreams, laughter, and love ☎ 3842 (exp 3/6)

ART OF NOISE
Long haired SWM 27 engineer, night owl, atheist, FNX listener, CNN junkie seeks well-educated independent assertive professional SF 24-30 with Far Side sense of humor. No smoke/drugs. RSVP. ☎ 8720 (exp 3/6)

ARTSY,AFFIRMING
Poetry writing grad. student, 37, slim, goodlooking, 5'8", former successful New York writer/editor, leftish Ivy, single again, prefers loving feminist with sense of wonder, 30-45, any race, for friend, lover or both. I'm excited by talented women, all arts, personal growth, laughter, tears, deep conversations. No smokers, drug users, fanatics please. ☎ 3953 (exp 3/20)

ASIAN LADY
DWM 54 5'8" Smoker, seeks honest, sincere, caring, Oriental lady 25-45 for serious relationship. Worcester area but will travel. Send photo and phone number. Don't be shy. Will answer all. ☎ ☐ 5352 (exp 2/27)

ASIAN WOMAN
48 year divorced white executive seeks an Oriental lady 21-45 for serious relationship. Please Reply to PO Box 794 Needham Ma 02192 ☎ 3841 (exp 3/6)

A SWEETHEART
SWM 28 tall, attractive, sincere, Italian, warm-hearted, affectionate, passionate, professional with great sense of humor seeks attractive, sensual SF 18-26 for fun romance, etc... POB 655 Medford MA 02155 ☎ 3849 (exp 3/6)

Attractive male 45, if you like to see seafood, call me. ☎ 3933 (exp 3/13)

Attractive, SWM, 35, 5'8", 150, brown, blue. Looking for life's reflection. Not conservative nor liberal, open minded to situations. Accepting of differences, accentuating commonalities, seeing perfection as art, but not in all reality. Responsible without being easy to be hard. Love, belonging, meaning, fun. ☎ ☐ 5266 (exp 3/6)

Attractive SW Cath M Non smoker, social drinker, 33, 5'10", brown/blue, weight proportionate. Enjoys trivia, candlepin and spectator sports. Seeks SW Cath F 28-38, nonsmoker with similar interests for a long term relationship. ☎ 3123 (exp 3/27)

MEN SEEKING WOMEN CONTINUED

AT YOUR OWN RISK
SWM, 20, funny and introspective seeks women up to 24 for prospective friendship or more at your own risk. Try me, you might like me. ☎ 3916 (exp 3/13)

BACK IN TOWN
Tall gentleman of color, dashing, daring, adventurous, good looking, charismatic, seeking SWF for dinner, arts & theater. Age 24-38, weight proportionate to height. Health con a plus. ☎ 5344 (exp 4/27)

BE CREATIVE
Middle-aged male, 51, with a yen for the unusual seeks very witty and very unconventional woman for whatever strikes her fancy. ☎ 3874 (exp 3/13)

BEST FRIEND
Tall, handsome DM, well-educated, successful, financially secure professional 41 seeks very attrative, slim, intelligent, balanced woman 34-45 for permanent relationship. Interests include tennis, music, bridge, cooking and traveling. ☎ 3943 (exp 3/20)

Biker looking for new fox. If you like biker weekends send letter, phone number and picture to: Box 165 3100 Franklin Street Boston, MA 02110 ☎ 3153 (exp 3/27)

BLACK WOMAN
Successful, relaxed, generous, artistic and romantic WM wants to meet kind, intelligent, interesting American or Caribbean woman 30-40. Kids ok. All replies answered. ☎ 3150 (exp 3/27)

Blue collar worker, SWM 39, 5'8", 180, seeking a F for dinner, movies, all around fun. Box 4413690 Somerville 02145 ☎ 3857 (exp 3/13)

BORED
Handsome, cynical student seeks like-minded, attractive young woman for feverish relationship. I am 21, boxer, lit major, six feet of solid apathy. Help me pass the time until I become old or die ☎ 5351 (exp 3/27)

CATCH 22 YEAR OLD
Very cute face, green eyes, fit 5'7", funny yet deep, professional, seeks intelligent, attractive SWF. ☎ 3809 (exp 3/6)

CELTIC BRIGID
Handsome, Celtic warrior-monk, 37, DWM, would rather dance than wield sword, seeks golden or red maned Celtic beauty S/DWF 25-40 possessing life's knowledge and desiring romance. Willing to walk among long-dappled grass and frolic. Children welcome. ☎ 3002 (exp 3/20)

CLEVER ROMANTIC
31, SWM, 6', 180, intelligent, creative, leading active lifestyle, travel, music, arts, and the great outdoors. Seeking 24-32 with qualities like: sensitivity and wit, energetic with direction for the future. ☎ [illegible] 5296 (exp 3/13)

Consumer Reports "Best Buy." SJM, 29, tall, gentleman. Hates turnip. ☎ 8783 (exp 3/13)

CONTROL
Do you seek control in your relationships? SM, 5'10", 150 lbs, 35, would love to accomodate you. ☎ 3124 (exp 3/27)

Cute funny wild sensual guy, 30, seeks outgoing adventurous SBF. ☎ 8788 (exp 3/13)

Dark, handsome, sensual, romantic, artist, 30, seeks wild, petite woman. ☎ 3869 (exp 2/27)

Devastatingly, ruggedly handsome, master carpenter/contractor. Gorgeous in shape only ☎ 3863 (exp 3/6)

DROP THE ROD, SUGAR
Forties detective stuck in the nineties seeks dangerous doll for hopeless passion. Actor, 32, Shakespeare, sunsets, film noir, cheeseburgs. Let's dance by the glow of the diner on my mantlepiece. ☎ 3145 (exp 3/27)

DWM, 65, want attractive F for playmate and friendship ☎ 3862 (exp 3/6)

European Gentleman seeks sophisticated lady for mutual entertainment ☎ 8790 (exp 3/13)

EVER THE OPTIMIST
A 6 foot tall (160 lbs), allegedly handsome (blue eyes) 27 yr old (really), designer (Masters Degree), who appreciates romance tempered with humor, desperately seeks an educated, feminine, gregarious, interestingly beautiful, clever, urbane, elegant young woman who is suspicious of Politically Correct Modern Men, personal ads, and run-on sentences. ☎ 5307 (exp 3/20)

Ethical, unpretentious active 33 M seeking thinking, fun, liberal F for urban nights (talks, movies), rural weekends (hiking, gardening, wood fires.) Write PO Box 54, Kendall Square Station, Cambridge MA 02142 ☎ 8719 (exp 3/6)

FULL FIGURED BOMBSHELL WANTED
Very handsome, well built affectionate, professional DWM 34, 5'9", seeks full-figured bombshell for a long term relationship. Must be attractive, dressy, shapely, size 16 or above and under 40. ☎ 8740 (exp 3/6)

FOREIGN INTRIGUE
SWM 30 professional seeks SF new to this country, or one who is of Latin, South American, African, Asian, or Middle Eastern descent. I love people and would like to develop a friendship or loving relationship with that special woman ☎ 3887 (exp 3/13)

GWM, 29, 6', 175, brown/brown, seeks 18-, 5894 Holliston, MA. ☎ 8785 (exp 3/13)

HAITIAN SEACHER
Single black male, 28, Interesting to have a relationship with a Haitian lady from a Haitian-Catholic community, who's nice, sweet and considerate. I am an American from Boston. I would like to meet her. (Twenty-two-twenty of age) ☎ 3911 (exp 3/13)

Handsome, intelligent, funny SJM seeks kind, intelligent, off-beat, pretty SWF. ☎ 3877 (3/6)

Handsome, professional SJM 5'9" peace, rock, seeks similiar SF 30s. ☎ 3121 (exp 3/13)

HANDSOME SBM
SBM interested in finding SWF for friendship and romance. ☎ 3050 (exp 3/20)

Handsome, self assured, off-beat SWM 35, would like to team up with female for sharing, cafes, museums, afro-pop, travel, biking, growth. Have sense of humor and awareness. Be yourself. ☎ 3833 (exp 3/6)

Harvard University graduate student, clean-cut, seeks nice lady for friendship. ☎ 5276 (exp 3/13)

Healthy, wealthy and wise, 36 years, 5'10", brown hair and eyes. ☎ 3947 (exp 3/13)

HEARTFELT
Heartfelt, endearing, attractive reflective, playful, professional SWM 35, 6', seeks gentle alluring woman (nonsmoker) with similiar qualities to echo affection. PO Box 460 Cambridge MA 02238

HELLO TO YOU
from a real nice guy! 38, 5'11" 180 lbs, handsome Italian and a hopeless romantic. Self-employed, successful, honest, affectionate and sincere. I seek a WF who is attractive, sincere, ready for a family and a life-long commitment to one another with all the trimmings. Please reply to: ☎ 3118 (exp 3/27)

HIT BY A SCUD
Romantic sortie needed to repair collateral damage. 5'11" fit, attractive (they say) stable, sensitive, educated professional SWM 30. Modestly self-assured, challenge convention, open-mind, world view. Seeks same in 27ish F with passion, curious mind, eclectic disposition. ☎ 3141 (exp 3/27)

HIV pos hemophiliac, 22, seeks female companion for friendship and love. ☎ 8803 (exp 3/13)

Holiday delight, interesting WM, 40, seeks female, 33, friendship etc ☎ 3882 (exp 3/6)

HONEST AND CARING
M, 34, 6', 165lbs, goodlooking, interesting, good morals and values, well-dressed, sensitive, romantic likes movies, sports, dining in and out, music seeks F 25-35 who is attractive, mature, slender, and sweet. ☎ 5258 (exp 3/6)

HUMBLE GENTLEMAN OF COLOR
sks SWF, Billy D. Williams look-a-like who's tall, caring, sensitive, very passionate and humble. A call will make my dream come true. Let's get together. I like, jazz, skiing, dinner, sporting events. I'm attracted to slim women who are health conscious. 5'4 -5'8. ☎ 5354

HUNK OF MANY HATS
Irreverant, intellectual, free thinking, cultured athlete, chiropractor, wit and former model: "Loves tossing the caber in his kilt, Viennese waltzing; Seeks Rapunzel to let down her hair and save him freom terminal lonliness. 42 DWN, 6'2", 185. ☎ 8801

I'm ready!...(you ready?) I've been ready! SWM 35, nonsmoker, design professional, average height, medium build--attentive, giving, intense and communicative. Seeking a permanent relationship with a nonsmoking SWF/DWF (kids ok) who is open, honest, unpretenious. Common values are more important to me than activities or accomplishments! A woman who might end up adoring me back! PO Box 718, Westwood MA 02090

I'm up for the exquisite sympathy of two, perestroika world-wide, a good Chinese restaurant--civilized. Life, right? Well? You got a tough mind and a kind heart? Call. SWM youthful 35. ☎ 3954 (exp 3/13)

INTER RACIAL
Ivy Leaguer, 6'1" atheletic SBM 35, seeks SWF 39-48 liberal, open, professional, non-smoker for fun, adventure, romance. Photos or letters. PO Box 390887 Cambridge MA 02139

I USE TO BE COOL
now I'm looking for dates in the personals. I'll never tell anyone about this one! This SWM 30 5'10" 170 nonsmoker is looking for an easygoing woman. ☎ 5294 (exp 3/13)

I WANNA ROCK YOU!
Rock musician 28 SWM, healthy, Italian, with long curly dirty blond hair, sks petite, attaractive, healthy funny, artsy, rockmate betw. 5'5" for collaborate harmony. "Let's make music together." ☎ 3105 (3/20)

LETS DO DINNER
33, Rocker into local bands, arts, B movies, comedy of the absurd, alternative lifestyle, outdoorsy, unusual pets. Seeking loyal, pretty, laidback soulmate to hang around with PO Box 232 Newton, MA 02165 ☎ 3906 (exp 3/13)

LETS DO X-NITE
SWM 25 5'9" 140 nontraditional college student. Likes FNX, Bills, or staying home watching TV. Open to suggestions. Open Minded. Fishing for SF 21- with same interests. ☎ 5343 (exp 3/27)

LET'S EXPLORE
Bostons club scene, movies, eateries and the great outdoors. Handsome, nonsmoking, unpretentious SWM 30's looks 20's physically and emotionally fit, offbeat sense of humor. Good listener. For details please call. ☎ 3006 (exp 3/20)

LOOKING FOR THAT SPECIAL SOMEONE?
That someone is me. I'm new in town and I'm looking for YOU to show me the sights. I'm a Gentleman of color. Fair looking on the outside, a knockout on the inside. I'm lking to meet a SWF who likes hrseback riding, dancing, jazz, quite evenings alone ☎ 5346 (4/26)

LOVE THE OCEAN?
Let's provide each other companionship while spending time at our favorite place! I'm 27, SWM, POB 1473 Hampton NH 03842

LION SEEKS LIONESS
SWM 29 vibrant Leo 5'10" 170 lbs, seeks warm-hearted she-lion for playful romps through the jungles of Boston. No alley cats please ☎ 8811 (exp 3/27)

M, 50, seeks F for travel to warm locations. ☎ 3111 (exp 3/20)

Male, 45, let's meet for coffee and see what happens. ☎ 3934 (exp 3934)

MELODIC WOMAN
20-30, sought by tall handsome SWM musician/scientist. Special affinity for pretty redheads, bassists and wind players. Come play with me and see if there is any chemistry. ☎ 3003 (exp 3/20)

METROWEST
Tall, dark, slim, creative, witty, busy, successful, suburban. SWM 30 seeks gorgeous, spirited, intelligent SF 25-30 for romantic dinners, impromptu travel, playful evenings, movies, popcorn, moonlight drives, weirdness, relationship(?) ☎ 3893 (exp 3/13)

MIDNIGHT RIDER
SWM, 33, good build, struck with wanderlust desires meeting similar SF who wouldn't give a darn if the walls come tumbling down. Outgoing people only need apply. ☎ 3875 (exp 3/13)

MIDWESTERNER
Midwesterner by birth, New Englander at heart, SWM, 24, blue eyes, blonde hair, 5'10" College educated, intelligent, sincere, handsome, slim athletic. Seeking slim woman (any race) who is sincere, 20-25, for friendship and/or relationship. ☎ 3017 (exp 3/20)

NORTH SHORE AREA
35 SWM 5'8" 140 lbs, nonsmoker with very successful employment, enjoyments are traveling, cooking, beach time. Seeking attractive, between 30-40, ready for perfect relationship. ☎ 3149 (exp 3/27)

PARLEZ-VOUS ?
Francais? Deutsch? Svenska? You speak my language if you are an intelligent, liberal F with positive attitude. This nonsexist, genuine, fun, attractive, warm SWM, 31, even accepts replies in English ☎ 3133 (exp 3/27)

Athletic, professional SWM, enjoys travel, ocean, hiking, theater, seeks SF30- ☎ 8786 (exp 3/13)

PLEASE WRITE
Illustrate, compose, design, or draw. New to Boston SWM 38 who is successful, sensitive, and fun seeks creative, genuine, attractive SWF. Let's care about each other, be mutually supportive, explore and enjoy. ☎ 3134 (exp 3/27)

Politically active, left leaning vegetarian Star Trek lovers unite! SWM 26 5'10" sensitive, creative, with good sense of humor, looking for SF with interest in any or all of above. What are your interests? I'm interested in learning about life and you. ☎ 5302 (exp 3/6)

Professional, SBM, 31, black belt, sks commitment/carrer oriented SF. ☎ 3951 (exp 3/13)

QUIET HISTORIAN
Bookish but unpretentious SWM PhD, 40ish, with laconic sense of humor, seeks non-Yuppie F for lasting relationship (perhaps with children.) Interests: travel, politics, history, films, rural excursions (Vermont a passion!) Prefer written reponses. ☎ 5305 (exp 3/20)

RAMBUNCTIOUS CAPRICORN
38, 5'10", weight average WM who loves listening to rock music from 60's to today's, enjoys going to concerts and movies, looking for nonsmoking drug-free lady mid 20's to early 30's with upbeat personality likes having fun. POB 3170, Boston 02101

REAL LOVE
32 year old SWM 6', 155lbs, dark brown hair & eyes, Episcopalian, semi-vegitarian, seeks nonsmoking, sensitive & caring lady, 30-40 (preferably full-figured with shoulder length hair or longer) for meaningful relationship. I believe in the sensuality & beauty of life, social justice, environmental awareness & the inner goodness of everyone. I enjoy the arts, music, slow dancing, quiet times at home, thought provoking conversation, taking in the sights & sounds of the city, and am open to new ideas. Spring is coming, lets share it together. ☎ 3119 (exp 3/20)

REGULAR GUY
Quiet SM 33 non-smoker who likes alternative music, cut films, comedy, doin nutt in, seeks serious love affair with a woman who'll show me that nice guys don't always finish last. ☎ 3956 (exp 3/20)

Renaissance man seeks Renaissance lady for post-modern times. ☎ 8789 (exp 3/13)

Retired gent looking for female companion. POB 121 Bedford MA 01730

Romantic artist 22 on vision quest for love eternal (you?) ☎ 8800

ROMANTIC TRUTH
SWM Medford, 41, green piercing eyes, full brown hair, sensitive, 5'11", 182lbs, seeking a good woman, age open, ht and wt open, interests open, occupation doesn't matter but you do. A woman as femininely beautiful as she is committed to our loving relationship. ☎ [illegible] 5279 (exp 3/6)

R U BEAUTIFUL?
WM, 30, very handsome, tall, great physique, intelligent, well educated, professional, financially stable, confident, nonsmoking, sincere, caring, loving seeks WF, 24-30, very pretty, great body (100-120lbs), educated, stable employment. ☎ 3831 (exp 3/6)

SAD DAD
DWM, 27, professional. Responsible loving father with visitation of daughter 6, desires professional woman who is mature, intelligent and sensual with understanding/similar situation for mutual support and unconditional love. ☎ 3838 (exp 3/6)

SBM, bodybuilder, 30, sks. SWF exercising, weightlifting, aerobics workout partner. ☎ 8749 (exp 3/13)

To respond to any Personal ad with a ☎ symbol

CALL 1-976-3366

(99¢ a minute)

Touchtone phones only. Outside 617 & 508 area codes dial 1-900-370-2015 ($1 a minute)

It's March! So don't stay in like a lamb. Go out like a lion! Place a Phoenix Personal Today!

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How it works: Personal Call® is a FREE service to people advertising in the Boston Phoenix. Personal Call® allows you to immediately record a FREE personal greeting. People interested in you can call your four-digit number and leave a message. You can then listen to your caller's responses in total privacy. When you place your ad we will mail you an instruction letter that will answer any questions you may have regarding recording your message and retrieving your responses.

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Mail attached coupon today to:

The Boston Phoenix
126 Brookline Ave.
Boston, MA 02215

For more information call 617-267-1234 or Fax it to 617-536-7977.

USE THIS FORM TO PLACE YOUR PERSONAL AD with FREE *Personal Call®*

7 Pt. Bold Headline $8.75 *15 Letter Limit* _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

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AD COPY: (Additional Words are $1.25 ea.) *Print Clearly*

☐ **YES!, I want the FREE Personal Call® Service.**
I understand it's FREE and I agree to record my greeting immediately upon receiving my security code.
☐ **NO, I do not want the FREE Personal Call® Service.**
☐ **YES!, I would also like my ad to run for FREE** in The Phoenix's NewPaper in Rhode Island.

Personal Call ® ..... **FREE!**
*FIRST 10 WORDS ..... **FREE!**
If you wish, you can select from one of the following **OPTIONS:**

ADDITIONAL WORDS AT $1.25 EA ..... $ ____
7 PT. HEADLINE AT $8.75 ..... ____
9 PT. HEADLINE AT $10.00 ..... $ ____
MAILBOX ($5) OR MAILOUT ($8) ..... $ ____
SERVICE FEE ..... $ **5.00**
*** Service fee is for ads placed by phone on Tuesdays, Wednesdays and Thursdays and ALL mail-ins. There is no service fee for ads placed by phone on Fridays and Mondays.**
SUB TOTAL ..... $ ____
Multiply by number of weeks ad runs X ____
(Two week minimum) ..... **TOTAL $** ____
To order using ☐ MASTERCARD ☐ VISA ☐ AMEX, please fill out this section:
SIGNATURE _____ EXP DATE ____
ACCT. # _____

☐ Check here if you will let us read your Personal ad and play your Voice Greeting on the radio. (No names will be used, only box numbers.)
SIGNATURE _____

CATEGORY
Please check appropriate box for category placement:
☐ WOMAN SEEKING MAN ☐ MAN SEEKING WOMAN
☐ MAN SEEKING MAN ☐ WOMAN SEEKING WOMAN

THIS INFORMATION IS CONFIDENTIAL. WE CANNOT ACCEPT YOUR PERSONAL AD WITHOUT IT

NAME _____
PHONE _____
ADDRESS _____
CITY _____ STATE ____ ZIP ____

GUIDELINES: Anyone seeking a long-term, monogamous relationship may advertise in Personals. Abbreviations are permitted only to indicate gender preference, race, and religion. The Boston Phoenix suggests that ads should contain a self-description, age range, lifestyle, and avocations. Ads containing explicit sexual/anatomical language will not be accepted. The Boston Phoenix reserves the right to edit or reject any advertisement. Classified ads may be submitted for publication only by persons 18 years of age or older. Also, no ads will be published seeking persons under that age.
DISCLAIMER: The Boston Phoenix assumes no liability for the content or reply to any personal advertisement. The advertiser assumes complete liability for the content of and all replies to any advertisement or recorded message and for any claims made against The Boston Phoenix as a result thereof. The advertiser agrees to indemnify and hold The Boston Phoenix and its employees harmless from all costs, expenses (including reasonable attorney fees), liabilities and damages resulting from or caused by the publication or recording placed by the advertiser or any reply to any such advertisement. By using PERSONAL CALL®, the advertiser agrees not to leave his/her telephone number, last name, or address in his/her voice greeting message.
CANCELLATION OF PROMOTION: Ads not appearing in issue requested will appear in next available issue as long as the promotion is in effect. The classified promotion may be cancelled at any time without notice.

DEADLINE: WEDNESDAY, 6:30 PM PRIOR TO ISSUE • PHOENIX CLASSIFIED OFFICE
126 BROOKLINE AVE., BOSTON, MA 02215 OR CALL 267-1234
OFFICE HOURS: MON 8:30-6PM, TUES.-WED. 8:30-7PM, THURS.-FRI. 8:30-5PM,

PERSONALS

MEN SEEKING WOMEN CONTINUED

SCIENCE, ANYONE?
Intelligent, compassionate, patient, understanding, trusting SBM computer specialist, 29. Loves outdoors and new adventures. Easy-going non-smoker; not afraid of children or commitment. Seeks woman, 25-45, race unimportant. Let's talk. ☎ 3909 (exp 3/13)

SEEKING SOULMATE
SJM, 28, intelligent, professional, into books, foreign film, art and science, skiing, biking. White Mountains, travel, ice cream, cooking, humor, seeks equal for walks, talks and adventure. ☎ 3135 (exp 3/27)

SEEKS BLACK FEM
32 year old SBM 5'9" 170 moonchild likes restaurants, movies, long walks, quiet times seeks nonsmoker for friendship/relationship. Send photo/phone. ☎ 5272 (exp 3/13)

SEIZE THE TIME
44 year old single parent, 1 child, 6'2" 190, nature, sports, fitness, photography seeks single woman 23-38 cute athletic outgoing sense of humor to share life's experiences. ☎ 3813 (exp 3/6)

Sensitive, intelligent, romantic SWM, 33, 5'7 dark hair/eyes, classical musician seeks beautiful affectionate artistic SF, 22-32, emotionally healthy, ready for serious relationship. ☎ 3826 (exp 3/6)

SHY LIBERAL
By day, a respected author/Computer Scientist (with a hidden ponytail). By night, a rock & roller (with hidden ear plugs). At all times, a very happy, shy, sincere, gentle guy, 30-something, seeking the one thing missing from my life: someone to share. ☎ 5303 (exp 3/20)

SINCERE
49, Blonde, blue eyes, 5'11" 135 good build, travels a lot, cleancut, oldies music, like computers, swimming. Need a sincere friend for a lonely person. ☎ 3014 (exp 3/20)

SINGLE HUMAN
Male 35 yo 5'6" non-religious, leftist, attractive, charming intelligent, thoughtful, witty, sensitive, modest computer programmer/ folksinger/ Morris dancer/ therapee seeks open, caring and communicative SF for serious patnership. ☎ 3845 (exp 3/6)

SJM, 36, 5'7", nonsmoker is part-time college student. Loves photography, music, dancing, and racquetball. Interests include foreign languages, movies, and Nautilus. I can respect other people's feelings. ☎ 5356 (exp 3/27)

SJM 6'1", 165
29, professional, considerate, fun-loving seeks SJF or SWF 18 to 30. Please be smart, non-artificial, honest and somewhat humorous. Letter only Photo returnable POB 494 Dedham 02026

SJM, successful, brilliant, 46 seeking Spanish speaking, educated, attractive senorita in her 30's to early 40's ☎ 8804 (exp 3/12)

SKI WITH ME
SWM, 27, 5'11", 150lbs, clean cut professional college graduate. Active outdoorsman, but no athlete. I enjoy day trips and quiet times at home. Seeking laid back SWF with positive attitude ☎ 3891 (exp 3/13)

SM, 29, seeks attractive female, 26+ for hour long runs ☎ 3859 (exp 3/6)

ORIENTAL WOMAN
SWM, 30, 5'8, slim, shy, creative, caring. Dry sense of humor. I enjoy Boston, new music, outdoors, travel seeking oriental female with similar interests. ☎ 5277 (exp 3/6)

SM, 42, physician, musician, intellect, handsome seeks attractive, intelligent, woman, 24-42 for friendship possible relationship. ☎ 8810 (exp 3/20)

SMILE, WIN MY HEART
SWM, 25, seeks SF, 20-30, any race, interests, music, politics, fitness, outdoors, movies, theatre. The woman I seek must easily smile and be able to laugh at herself and me. ☎ 5275 (exp 3/6)

SM SEEKS HARMONY
Portuguese, 20s, mature, experienced, accomplished, organized, humorous, educated, fun-loving, affectionate, physically fit, candlelight dinners, nonsmoker, varied interests, seeks compatible S/DWF for serious relationship/ marriage. Photo phone. POB 941 Brookline 02146. ☎ 3872 (exp 3/13)

Social worker, 35, slim, 6' tall, seeks F (20-40) who enjoys the outdoors, oceanfront living, and world traveling. Box 1255, Cambridge 02238 ☎ 3710 (exp 3/6)

SOLE-MATE
SWM, 28, 6', brown/hazel, seasonally bearded gainfully employed renaissance man/musician. Seeking barefoot beauty(WF, 20's) with perfect toes and fondness for mountains, camping, cycling, skiing, unhealthy foods. ☎ 3817 (exp 3/6)

I WANT YOU
Soulful SWM, 24, seeks intelligent falling angel, 19-29, liking the moon, the Kinks, the strange and the beautiful. Interrupt me drinking from my broken cup. Don't think twice, it's alright ☎ 3859 (exp 3/6)

SPRING ROMANCE!
SWM 43, would like to meet happy exuberant lady to enjoy the coming season with outdoor fun, conversation and lots of shared feelings. Freindship and hopefully more ☎ 8722 (exp 3/6)

STRAIGHTFORWARD
SWM 33 honest, sincere, healthy, educated, stable non-smoker seeks companionship, serious relationship. If you value these qualities more than hype and boasting, please listen to my voice message. ☎ 8777 (exp 3/13)

SWM 23, Sonic Youth seeks Cocteau Twins, dinners, concerts etc. ☎ 8737 (exp 3/6)

SWM 26, 6'2" 150 nonsmoker, reads Calvin & Hobbes & Far Side. Intelligent, playful, handsome, romantic. Seeks SF, short hair, physically fit, vivacious, strong will, humorous, intelligent, attractive, nonsmoker 21-30. ☎ 5310 (exp 3/20)

SWM 26 Attractive brown/blue 5'9", medium build, sincere, romantic, into music, guitar, blues, fitness, seeking romantic down to earth attractive female. ☎ 3889 (exp 3/13)

SWM, 26, attractive, sweet, sensitive, sincere, seeks F for relationship. ☎ 8750 (exp 3/7)

SWM, 26, seeks diamond in the rough, with a mean streak of wit and rhythm in her veins. ☎ 8746 (exp 3/13)

SWM, 28, looking for a woman about my age who expects honesty, affection and support, can be as romantic and esoteric as I am, lets find each other ☎ 3858 (exp 3/6)

SWM 28 sks WF 20 to 30 for relationship. Likes Rock n Roll and hip girls. ☎ 3918 (exp 3/6)

SWM, 29, designer seeks adventurous SWF for tennis/biking/museums ☎ 5350 (exp 3/13)

SWM 30 Seeking fun times with high spirited adventurous lady. ☎ 3939 (exp 3/13)

SWM 35, Professional by day, open minded, unpretentious, (ex punk) lover of art & culture by night, I love WZBC blah blah blah looking for partner for laughing, learning, growing, whatever. ☎ 3829 (exp 3/6)

SWM, 38 dark, lonesome as a dog seeks friendly woman. ☎ 3876 (exp 3/6)

SWM 38, Good Looking, Romantic, Successful, well educated, emotionally and financially secure professional seeks merger with one very attractive, bright, warm, sensitive, fun-loving SF 26-33, with a great sense of humor and adventure, for a relationship with stability and long term growth potential. Photo please. PO Box 8308, Salem, MA 01971-8308. ☎ 8805 (exp 3/27)

SWM 40, good looking, romantic, caring and humorous. Enjoy cozy fireplaces, dancing, ocean and quiet evenings. Seek warm and sensual heavy set S/DWF 35-50 for friendship/relationship ☎ 3919 (exp 3/13)

SWM 45, seeks SWF for friendship, support and intimacy 5306

GOOD VIBRATIONS
SWM 6'4" Seeks average working pretty lady 23-34, with outrageous sense of humor who enjoys movies, sports and dancing and fun filled evenings, with the possible chance of sincerity ☎ 3848 (exp 3/6)

SWM handsome 44, muscular, 5'8", 160 lbs, firm, caring and enjoy all sports seeks pretty, slim, SWF 18-30 for wild and wonderful relationship. ☎ 5309 (exp 3/20)

SWM physician 36, attractive, athletic, seeks tall attractive health conscious F(s) for romantic dining, tennis and skiing. Sincere only, ages 18-25. ☎ 5259 (exp 3/6)

WANNA TALK?
SWM who likes to listen as well as talk seeks creative woman. I'm kind of tall (6'1"), sort of attractive, and wicked old (40). How's your sense of humor? ☎ 3856 (exp 3/13)

SWOOP SWOOP
(Ooh baby) Rock Rock... Overeducated, underemployed restless long haired SWM 25 writer/teacher/ guitar player, seeks honest yet silly femme for marathon coffee sessions, live music, pointless adventures and endless wanderings in inclement weather. ☎ 3823 (exp 3/6)

Tall, slender Black male seeks independant woman for lasting relationship. ☎ 3871 (exp 3/6)

Tall, well groomed professional black gentleman seeks equal relationship with woman. ☎ 3870 (exp 3/6)

THE GOOD LIFE
SWM, 33, 5'11", 180lbs, muscular, blond hair and blue eyes. Successful engineer and builder. Fun loving, and adventurous with uncommon wisdom, strength, compassion and sensitivity. Desire SWF who is loving unselfish, family oriented and would appreciate a man who wants to be a good husband and father. Please send letter. 6747

TIME AND SPACE
32 year old SJM, basically down to earth, yet a spontaneous explorer and chaser of dreams seeks very athletic women 24-32 for fine and space travel. ☎ 3914 (exp 3/13)

TOMBOY/BUTCH
30 year old SWM musician who thinks young, would like to meet SWF 24-35 on the butch side, or leaning that way, who is thin and seeks a relationship. ☎ 3120 (exp 3/27)

TWO GROOVE
Let's jam musically, mentally, playfully Me: everything passionate. Youth, looks, eyes. Non-rooted, soft, sensory SWM loves late nights, neon, silliness, seriousness, things hip. You: perhaps musician, writer ? ☎ 3839 (exp 3/13)

UNIVERSITY PROF
SJM, 46, Softspoken, gentle, respected, gifted scholar, with a passion for classical music and modern art and a subdued sense of humor seeks a petite, nonreligious, intellectually inclined woman, 30-45, who might find the above qualities appealing. PO Box 1690, Brookline, 02146. ☎ 8739 (exp 3/20)

Unpretentious guy 23 seeks intellectual aid. ☎ 3883 (exp 3/6

VALENTINE 1992?
Englishman DWM 38 5'10" seeks airline working nonsmoking S/D Pretty sophisticated lady 30-40 for roses, cards, toe nail painting and Sunday brunch at the Ritz. Call now to make reservations. ☎ 3013 (exp 3/20)

Very good looking SWM 30 blonde/blue 6'0" educated, intelligent, witty seeks very attractive woman who will teach communication skills. ☎ 3847 (exp 3/6)

Very goodlooking WM, inmate, 38, 6' 170 looking for very goodlooking female for letters and possible visits. Send recent photo. 6762

VERY HANDSOME SJM
34, entrepeneur, opens car doors, sends roses, supportive, intelligent, sensitive, honest, thoughtful, decisive, interests: singing, travel, conversation, dining with very attractive, fit, affectionate, stable SF 23-39. ☎ 3938 (exp 3/20)

VIRGIN
concerning the personals. This is my first time maybe my last it depends upon the response. SBM 23 5'11" 200lbs, very well built and well groomed. Average looking, quiet, sincere, extremely dedicated (still at home) likes the simple life and just having fun seeks serious relationship and same qualities in an older woman 28-35, nationality unimportant, no smokers or children. ☎ 3049 (exp 3/20)

WANT A BABY
Bachelor, young 50, goodlooking, average height/weight, professional, homeowner seeks female in 30s or mature 20s, nonsmoker, slim to average weight for serious relationship. Cape Cod ☎ 3815 (exp 3/6)

Wanted pretty girl with pleasant voice - FM transmitter wanted signal exciters OK must be stereo to start--you guessed it! Dates by RSVP only phone today. ☎ 3127 (exp 3/20)

Warm, sincere, attractive, 22 SWM, seeks cute, affectionate, honest, nonsmoking SWF 20-24. ☎ 8784 (exp 3/13)

Wellesley area, WM, 40 seeks interesting Female 30+ for friendship. ☎ 8795 (exp 3/13)

WHAT IS LOVE
Tis not hereafter: present mirth hath present laughter. DWM, fit, funny, handsome, well-educated, seeks counterpart 20-35 to share the unexpected and inexplicable: passion, love. ☎ 3010 (exp 3/20)

WHIMSICAL
Handsome, tall, slim, communicative, compassionate, creative, cultured, gregarious, irreverent, SWM, 39 seeks tall slender 30ish counterpartner to share love and laughter. Enjoy travel, film, skiing, garden, PBS, sailing, picnics, YOU. ☎ 3116 (exp 3/27)

WICKED GAMES
Are you sick of them? Sense of humor a must, curious, fun, expressive, honest, energetic, taste for adventure, and excitement. SJM, 29 seeks real woman. ☎ 3955 (exp 3/27)

Wild at heart, adventurous, artist, dancer 28 seeks passionate woman. ☎ 8780 (exp 3/13)

WILD AT HEART
Daring mind, down-home personality. DWM 44 accomplished artist/museum professional, tall, slender, passionate, caring, loves jazz, classical music, film, theater, mountains and sea. Seeks lean, literate WF for friend, lover, compatriot. Box 642 S Dartmouth MA 02748 ☎ 3862 (exp 3/6)

BLACK WOMAN
SWM 6'4" 225 Who is hard working, romantic, caring, likes movies, cooking, bowling, photo, and much more. But most of all I'm lonely. Blue eyes and my heart awaits you! ☎ 3908 (exp 3/13)

YOU ARTFUL?
Creative professional, 33, SWM into arts, cafes, Harvard Square, East Village, Maine Coast, cooking, Utne Reader, meditation, jazz brunch, foreign films, Brickell, Korea, Metheny, Kottke, long talks and more. You interested. ☎ 3843 (exp 3/6)

YOUR TEDDY BEAR
SBM 36, 6'6" 285lbs, seeks SF 27-35, 5'5"-6'0", nonsmoking, sports oriented, movies, likes dresses, high heels, long drives, dance music and cuddling. PO Box 6 Cambridge MA 02141 ☎ 3834 (exp 3/6)

MEN SEEKING MEN

100% COTTON
Goodlooking GWM, 29, 6', 170 likes pasta stirfry's, bench presses, curls, sauna's, hot showers, sneakers, jeans, black thunder, two door, five speed, lightning, foghorn's lowtide, tan lines, jockey shorts, matinees, cute guys, relationships, photo/letter, ☎ 5308 (exp 3/20)

A PRIVATE BUDDY
In-shape, WM, 39, befriending well-mannered, reserved, business/professional gentleman. Reasonably skeptical, closeted necessarily, secretly passionate. Please respond by letter, telephone, times etc. POB 132 S Easton, 02375. Confidential.

Place an ad in The Phoenix and we'll give you the stars, the sun, the moon! Well, maybe not the moon. But we'll give you great response! Call the starry-eyed Classifieds Office and watch your ad reach celestial heights of success! Call 267-1234 now!

ASIAN?
So many things in life require experience. To meet me does not! GWM 30, 5'8, 125 seeks a bright, well-educated Asian-American for companionship and long-term relationship. I'm intelligent, caring, monogamous, relationship oriented ☎ 3932(exp 3/20)

Attractive GWM, 20, looking for GWM for good times. ☎ 8782 (exp 3/13)

AUTHENTIC
Athletic WM, 29, very attractive, warm, personable, comical, into summer, music, Stooges, seeks to meet young guy 18-23 for new experiences, friendship, maybe more. ☎ 3836 (exp 3/6)

CAMBRIDGE
Fun, WM, 27, 5'8 160, bright, clean-cut, straight seeks true friend 18-25. Bored? Depressed? Disallusioned? Don't dispair. Share excitement adventure, etc with attractive nice guy POB 2 Somerville 02143. ☎ 3156 (exp 3/27)

Calvin seeks Hobbes. GWM, 26, 5'6", thin, cute, neurotically neat, athletically inept bookstore junkie into arts, films, FNX, Hondas, Jeopardy, Tolkien, Tibet, dogs, puns, obscure Caribbean islands and other travel, puttering, seeks similar mature, responsible but whimsical nonsmoker. ☎ 3126 (exp 3/27)

CLEAN CUT
GWM, 29, 5'11", 165, brown/brown, very attractive, honest, sincere into beaches, music, movies, working out seeks goodlooking straight appearing, cute guy 18-35, photo a must. 6754

COLLEGE ATHLETE
Asian M, 20, 6'0", Muscular varsity athlete. Intelligent, good-looking, straight-acting. Seek similar college athlete. Be WM or Asian. Under 23 for fun, friendship or relationship. Sane only. ☎ 3046 (exp 3/20)

CONSERVATIVE
Hello, good buddy. Wanted: A physically fit, clean, manly, buddy. Be trustworthy, health conscious, like me. Friendly WM 30s. Good private company. Box 688 Bridgewater, 02324. Ciao. ☎ 3896 (exp 3/13)

DEPTH AND JOY
This bearded, non-smoking, 6ft, 165 lb, 48 year old who's outwardly attracfive and inwardly beautiful is seeking the co-creator of his remarkable, soulfull life. Romantics encouraged. ☎ 3008 (exp 3/6)

ECLECTIC
Sincere, GWM, grad student, very straight acting, athletic, swimmers build likes sports, movies and the arts. Seeks educated, masculine, athletic BM 22-28 with similar intrests for friendship/possible relationship. ☎ 3850 (exp 3/6)

FAT ADMIRER
30 year old very muscular clean, good looking male seeks man between 400-500 lbs for possible relationship. ☎ 8733 (exp 3/6)

FILL THE GAP
Tall, trim, attractive, healthy, "straight", professional, enjoying life, seeks similar guy. ☎ 5293 (exp 3/13)

Friendly masc GWM 34 seeks Southeast Asian 20-26 Lowell/Lawrence. ☎ 8809 (exp 3/13)

FRIENDS
GWM 31, semi-closeted, straight, professional, intelligent, humorous and heavy (working out and on way to being lean), likes FNX, straight rock clubs, films, "Peaks", seeks friend of like mind. ☎ 3152 (exp 3/27)

Gay white male, great shape 48 years old ☎ 8794 (exp 3/13)

GM 20 blonde/blue, 5'8", 150 Good looking, 18-40 for relationship. ☎ 8802 (exp 3/13)

GOOD TIMES
GM, 24, 6'2", 180 blond hair blue eyes, athletic, very goodlooking, great shape looking for same for good times and fun age 18-28 ☎ 3886 (exp 3/6)

Great looking Bostonian BM 24, nice bod, very masculine, semi-closeted, likes dancing, movies, grub, etc seeks any race, 20's, be goodlooking, masculine, mature, a newcomer cool, photo ☎ 5261 (exp 3/13)

GROUNDHOG
Professional GWM, 41, brown hair/blue eyes, 6'1", moustache, excellent health, seeks 25-41 GWM nonsmoker to come out of hibernation with interests, v. hall, traveling, movies, beach. Lets enjoy the seasons. ☎ 5349 (exp 3/27)

GWM, 24, 5'11", 140, Good looking easy going, fun. Enjoy travel, music, outdoors, more. Seeks similar straight acting young man 18-22. Must be honest and sincere. I'm looking for love and caring first. POB 2724 Framingham MA 01701 ☎ 3832 (exp 3/6)

GWM 32 6'2" 220 Philosopher, poet, athlete, entrepreneur,lonely, christian soldier with no illusions about romance seeking friend for sports conversation etc. Thank you PO Box 193 Waban, MA 02168

GWM 62 looking for other GWM for fun times. ☎ 3873 (exp 3/6)

GWM, good looking, 25, brown/blue, 5'7", 140 lbs, humorous, honest and caring. Non-smoker seeks relationship. POB 1631 Haverhill, MA 01831. ☎ 8806 (exp 3/13)

NEWBURYPORT
GWM, young 40s, 5'8", 165lbs, trim beard, sincere, very busy professional looking for attractive masculine man, 25 to 40 to find a social life. Weekends 5295

Have you given up on finding someone special. Honest, caring, sincere, straight acting. Don't. I'm SWM 25, 5'7", 145 lbs. Brown/brown. Very good looking nonsmoker seeking SWM 21-35. ☎ 3910 (exp 3/13)

HEY YOU!
GWM, 26 tired of meeting homebodies. Looking for GWM my age who are fun, adventurous, thrill seeking, love music and dancing. Friends, dates, good company. POB 1299, Cambridge 02139 ☎ 3148 (exp 3/27)

HISPANIC
GM 50 5'8" 145 lbs brown/brown handsome and in good shape. Eclectic, romantic, intelligent, educated, creative and loving. Enjoys gardening, museums, dancing, music, sunsets, moonshines. Lonely and in need of special you. Someone sensitive kind and sharing to explore our chemistry. ☎ 3917 (exp 3/13)

Honst GAM 6' 170. Enjoys movies, music, outdoors, real conversation. Seeks similar for friendship/relationship. ☎ 3142 (exp 3/27)

If you enjoy getting dressed up, give a call. ☎ 3884 (exp 3/6)

JOCK SEEKS JOCK
Very good looking, muscular, 26 year old WM jock/businessman. Enjoys racquetball, tennis, weightlifting, skiing, travel, fun. Seeking another goodlooking, masculine WM for rewarding times/possible relationship. PO Box 3313, Boston 02101

EXOTIC MALE
This guy's 23 5'10". I like him wild, intelligent, and fit. Outwardly conservative, inwardly progressive GM seeking sarcastic humor. The rest follows, photo phone preferred. ☎ 5274 (exp 3/13)

LONELY
GWM, 34, 5'7", 165 seeks GWM 18-21, 5'9" 145 for fun times. POB 360 Roslindale MA 02131

LOWELL AREA
GWM 31 5'7" 145 blue/brown handsome, successful, enjoy theater, music, skiing, weightlifting, etc. Seeks straight acting, goodlooking, self assured, honest, between 25-35 for friend/relationship. PO Box 802 Dracut MA 01826

Male, 41 seeks mature in Boston or Metro-West. ☎ 3867 (exp 3/6)

Manchester NH GWM 6' 190 handsome, friendly, many interests, outdoors, music, seek similarly straight acting and appearing guy mid twenties to mid thirties for friendship, possible relationship. ☎ 3154 (exp 3/27)

MAN'S MAN - ANY AGE
Where can I find a man who wears a suit to the office (with cuffs on his pants), who stays at a good hotel in NYC, wears jeans on week-ends, who takes four trips per year with at least one to Europe, who exercises, and who knows what it's like to donate and volunteer? This tall, attractive, in-shape GWM 40 wants to meet you ☎ 3053 (exp 3/20)

MASC EARTHY MAN
Into rock, blues, hiking, camping, canoeing, sports cars. Friendly, in excellent shape, good sense of humor 38, 5'8", 145. Seeks masculine, fit, in shape male with similar interests. ☎ 3835 (exp 3/6)

Masculine 30s athletic good looks ambitious, still growing seeks ultra-masculine role model, coach, for emotional healing, bonding, outstanding friendship. ☎ 3151 (exp 3/27)

Masculine GWM, 35, seeks younger(18-) theatrical performer/musician for friendship. ☎ 3861 (exp 3/6)

MASCULINE GWM
Handsome non smoke/drugs, intelligent, discreet, sincere, ambitious, fun 27, 6 167 lbs, blonde/blue, likes darker guys with similar qualities for friendship - more? Enjoy travel, new experiences. Box 390, 742 Cambridge 02139 ☎ 3115 (exp 3/27)

MENSCH
Warm, cute funny outgoing GWM, Jewish college student seeks similiar for a relationship with chutzpah. Cold Chinese food included. Make your mother proud. ☎ 3903 (exp 3/13)

MERRIMACK NH
GWM, 33, 5'7", 155, professional, straight acting, enjoy travel, film, arts, quiet times. Seek similar GM 18-35 for friendship/ monogamous relationship. ☎ 5312 (exp 3/20)

NASHUA NH
GWM 6'1", 188lbs, brown hair, hazel eyes, enjoys camping, long walks, any activity you can have fun at. Masculine, seeks same. ☎ 3837 (exp 3/6)

NEWCOMER
WM, 30, 6'2", 180, brown/green, nonsmoker, attractive, seeks GWM for relationship, you are 25-45, masculine, sensitive, patient ☎ 3961 (exp 3/20)

NOT A SEX AD
GWM 40s wants meet unpretenious, unattitudinous, humorous, mannerly, upbeat adult (any age, any collar) friends. Interests: classical; Middle East; Italia; beach; talk; goofing off. NO DRUGS! Box 2863, Cambridge 02238. ☎ 3009 (exp 3/20)

NOT A TYPICAL
Guy! handsome GWM, 35, 6', 195lbs, black/brown, secure, stable, extremely romantic entrepreneur. Seeking similar 27-36 for relationship. Enjoys sailing, skiing, arts, cooking, dining, films, fun, masculine guys only! ☎ 3146 (exp 3/27)

OI!
Me: Fugazi, Madness, DK's, Clash, Bim Skala Bim, Pailhead, DOA, Minor Threat, 4 Skins, Upstarts, My Beautiful Laundrette, Suburbia, "Love and Rage," Barnabus. You: open-minded, high self-esteem. ☎ 3902 (exp 3/13)

QUALITY
WM professional, attractive, 5'11", slender, well toned, health conscious, warm, sincere, young 40's, masculine, varied interests, seeks intelligent WM or Asian, 20-40, attractive, lean, for relationship. PO Box 321, Belmont, MA 02178 ☎ 3012 (exp 4/3)

RELATIONSHIP
GWM, 26, 6', 180, brown/green, average build, good looks. Enjoys skiing, tennis, movies. Sincere, intelligent, and honest. Seeks same 21-27 for friendship/ relationship. ☎ 3937 (exp 3/20)

SEEKING FUN
WM 25, cute with dimples, likes laughing, having fun, old movies, dining out, art, photography, the beach, chocolate, champagne, spontaneity, alternative music, color black, sleeping late. Write to me and send photo. 6761

SHARING &CARING
GWM, 38, good looking, masculine, seeks masculine, good looking, stable WM, under 35 for no hassle friendship and? What have you got to lose? ☎ 3005 (exp 3/90)

S. NEW HAMPSHIRE
WM 32 5'8" 145lbs, wasp, goodlooking, smart, all straight friends. Prep/ivy educated with sarcastic wit and sometimes a little weird. Seeks self-assured, bright, cute guy in mid/late twenties. ☎ 5270 (exp 3/6)

S NEW HAMPSHIRE
GBM mid 30s seeking Mr. Right for long term life together, must be between 35-45 year old. Losing hair okay, chubby okay, just be yourself and easy going professional a must. From postman to banker. ☎ 5292 (exp 3/6)

SOUTH SHORE
GWM 26 6 165 good looking professional considered easy going, funnny. Value sincerety, honesty, seeking similar 25-40 for friendship, possible relationship. Suite 123, 346 Washington St, Braintree 02184 ☎ 3047 (exp 3/20)

SOUTH SHORE
Masculine, stable, intelligent guy seeks same for friendship, likes sports, books, good conversation. Not into gay scene, give me a call thanks! ☎ 3827 (exp 3/6)

SOUTH SHORE
WM, 39, divorced, softening, seeks exercise/workout companion with equipment (no running). Can you help? PO Box 106 Watertown, MA 02272

SPECIAL FRIEND
WM 165 5'7" 50's divorced professional, seeks another male for friendship and good times. South Shore area. I'm clean and masculine. POB 3754 Plymouth Center, MA 02361 ☎ 3140 (exp 3/27)

STOP HERE!
WM, 22, 5'11", blond/blue, goodlooking, masculine into WFNX, Grateful Dead, rap, movies, no nonsesne. Very active-workout daily. Seeks young jock for good times. No fats/fems. ☎ 3812 (exp 3/6)

SUPERSTAR WTD
for the starring role in my life. I'm 35 6' 170 goodlooking WM in entertainment field. You are 20-29 (student, great). We both love sports, travel, theater, films and quiet romantic times. ☎ 3830 (exp 3/6)

SWM, good looking, 30's and enjoys dining out, cooking, ocean, Maine coast, sports and more. Seeks sincere outgoing SF, 26-38 with similar interests for friendship/relationship. ☎ 3814 (exp 3/6)

WM 37 280 seeks M 35+ for friend and fun. ☎ 8781 (exp 3/13)

WM 38 seeks young GWM or 50 year old GWM South Shore. ☎ 3007 (exp 3/6)

WM, 46, 5'11", blond/blue, seeks mature, inshape masculine WM 30-46 for a deep, positive relationship to share quality time with passion for arts & outdoors. French speaking a plus. ☎ 5291 (exp 3/6)

WM new to area and lifestyle. Not into bars or drugs. Looking to meet masculine-sincere over 40 man-any race for quality friendship/relationship 1794

WORCESTER AREA
GWM 23, seeks 18-26 GWM for friendship and more. Photo appreciated. Reply to PO Box 142 Worcester, MA 01606

WORD MADE FLESH
WM 28, 6', 160, aristocratic looks bearing without airs or affectations. Seek intellectual curiosity, kindness, irony, quiet self-assurance, flexibility, and vigor in M 20-35. POB 69 Cambridge 02140 ☎ 3784 (exp 3/13)

YOUNGBLOOD
Young college SWM, 21, lean, muscular, cute, straight-acting, closeted seeks similar SWM, new at this. Be 18-25, cute, masculine, boyish, athletic, straight-acting. ☎ 3854 (exp 3/6)

WOMEN SEEKING WOMEN

A GRAY MATTER
Shy and gutsy violinist seeks cerebral sporty soft-spoken lesbian art lover, 27-35, who is adventurous easy-smiler for days. Comfy introverts welcome!!! ☎ 3001 (exp 3/20)

A SINCERE FRIEND
Sensitive, warm, friendly, easy going, fun loving, adventurous GWF, mid 30's with a variety of interests seeks sincere, honest friendship with other GWF in 30's or older. No drugs. ☎ 5347 (exp 3/27)

Attractive outgoing SWF seeks SF 25-30 for sharing, caring, fun and friendship. ☎ 8808 (exp 3/20)

Attr WF in good shape seeks sincere SF for same qualities for fun, friendship & possibly more. ☎ 3960 (exp 3/20)

DO IT NOW!
Extremely attractive, hard, 26, GWF seeks a pretty soft SWF for a relationship. Photo POB 224 Concord NH 03301 ☎ 3959 (exp 3/20)

EXCITEMENT
GF 23 Femenine, Attractive, seeks friendship in Nashua ☎ 3019

FRAMINGHAM AREA
Attractive GWF Feminine 30's looking for friendship and hopefully more-warm and good humor-enjoys outdoor activities-dinners out-would like to meet similar females. ☎ 5342 (exp 3/27)

GWF, 33, warm, caring, honest, enjoys skiing, sports, movies, theater, outdoors seeking femine GWF, 26-40, with similar interests for love and committment. Southern New Hamphire ☎ 3643 (exp 3/6)

IS ANYBODY OUT THERE
Petite very attractive F 24 seeks a single F for a lasting relationship. Phone no. and recent photo with your reply. PO Box 201 E. Burke VT 05832

LIONESS 2 VIXEN
Come in please! Share a love of books, cats, classical music, skiing, cooking, theatre I am, and also seek ambitious hard worker, self-made woman. POB 73 Boston 02187-9998

Pretty straight, 33, desires leftist beauty for tutelage & games. ☎ 8807 (exp 3/13)

Shy, sincere, attractively cute 21 year old with feminine appearance seeking attractive, feminine WF 20-26 for potential relationship. ☎ 3052 (exp 3/20)

THINKING ABOUT IT
think about a relationship with a woman for friendship/more. This WF 40s, 5'6" feminine, friendly, fun, warm, caring, encourages you to write and let nature take its course. Box 116, 184 B, Broadway, Saugus 01906 ☎ 3122 (exp 3/27)

MESSAGES

Erin:
Thanks for the letter. See ya around the neighborhood.
Robert

Lovely, faithful Asian ladies seek friends/marriage.
Free photo brochure.
702-451-3070

MV
Why the indefinite article (A vs. The)? I know of no others like you. My spurs needed refinishing. Precious is a classic, thank you, to answer both 1st and last queries of yours. As for the rest, I'm afraid there's just not enough space. Discretion? You got it, babe. Love, BMC (Prez)

NIGHT TRIPS
A newsletter for lovers only. $2 to POB 23, Pomfret Center, CT 06258

ORWELL LIKES US
You had 1984 and I said how it's come true now in this censored war. We talked from Park St to JFK and parted ways. Please write Box 1984

★ THE BAD MOVIE CLUB ★
We're people who embrace the worst movies ever made. This week's bomb:

PARADISE
So you're thinking, "Blue Lagoon" with Phoebe Cates and Willie Aimes, it's got to be brilliant! But no, Tommy Bradford just doesn't cut it as a romantic lead. Maybe they should've cast Dick Van Patten. Now he's sexy. Please send your Questions and Comments to The Bad Movie Club, Box 1544, 126 Brookline Av, Boston 02215

To post-modern SWM, 26: Happy, happy 1 year anniversary! Congratulations on your new career! Tons of kisses, hornks and love--Doodah

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Special 8 week mini classes. Acting for beginners to learn dramatic skills and improvisation for enjoyment and self-improvement. Meets 6-8:30 pm beginning March 1. Sat afternoon TV COMMERCIALS for beginners to advanced to learn on-camera performance and auditioning. Meets 4-6 pm beginning March 2. 34th year. Free brochure. 423-7313 40 Boylston St. Boston.

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Auditions Mar 11, 12 7-10pm. Nora Th Cos prod Albertine in Five Times. 3 non-eq women: 30, 35, 60. April-May. Call 495-4530 3/5. 7 10am-1pm only for info appt.

CABARET ENTERTAINERS SOUGHT: Torch singers, comedians, musicians...etc. Also waitresses needed. RED CARPET PROMOTIONS 536-4807

Cabaret Singers wanted audition Tuesday 9pm Kendall Cafe, Camb. 661-0993

Cicatrix Theatre Co
The Investigation of a Murder in El Salvador by Charles Mee. 5M 3F 3minority. 3 40+ roles. Mar 8, 7-9pm. Mar 9 3-5pm. 551 Tremont st 623-5052

COMING FROM ENGLAND: 3/25-4/14 David Perry of Royal Academy of Dramatic Art. Shakespeare classes for equity and non-equity, lecture series + auditing avail. J. Lindheim's Theatre Workshop 277-2488

Dir Judy Braha teachng adv inter and beg scene study classes in Mar. 576-3470

M/F: touring play about substance abuse. Must be recovering.926-8124 9-3M-F

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The Studio offers intensive, professional training for performers of all levels. Our next session of acting and on-camera workshops begins March 25.

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492-4212

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FEMALE LEAD VOCALISTS
NationalProducer/writer/promoter of pop music is now holding auditions for female vocalists for opening of three new groups to record and go on national tour. Previous experience not necessarily a prerequisite; we are looking for fresh, dynamic new talent. Call J.D. at 738-0044

SYLVIA FAY CASTING PARAMOUNT PICTURES CORPORATION are looking for preppy Ivy-League types. Both S.A.G. and non S.A.G. actors and actresses of all ages 14-65+ for the feature film "School Ties" to begin filming in and around the greater Boston area in April 1991. Specific casting will also be done at this open call for the following:

"FOOTBALL PLAYERS", ages 16-24, with actual football experience to participate in football games that will be shot as part of the filming.
"PARENTS AND TEACHERS" ages 35-65 the schedule will be as follows:
• Saturday March 2, 10am-4:30pm All males and females ages 14-24 and all "FOOTBALL PLAYERS" ages 16-24
• Sunday March 3, 10am-4:30pm. All males and females ages 25-65+ and all "PARENTS AND TEACHERS", ages 35-65

LOCATION:
World Trade Center 164 Northern Avenue, Boston.
Report to auditorium - Main Entrance - upper level please bring resumes (if available) and pictures. All SAG/Aftra members bring paid union cards.

Musical "Peter Pan" at The Natick Drama Workshop Community Theatre, 179 Boden Lane, Natick. Thursday, March 9, 7-9pm Non-Eq call 508-651-7267

Acting + Speech Classses Jeannie Lindheim's Theatre Workshop. Hagen technique. Intro class: No Charge - Mon March 25 or Tues March 26, 6:15-7:45pm no reservations nec. 32 Station St opposite Brookline Village MTA 277-2488

WANTED:
COMEDY WRITERS
Highest prices paid for Jokes.
☎266-0231☎

Wanted Emcees for work in nightclubs must have some singing ability. For tryout call Dan McCarthy at 617-932-8700

COMICS-As seen on CHANNEL 7, Improve Your Stand-Up Performance and develop New Material. Private Coaching with Elizabeth Appleby, Former Managing Director, Alley Theater. 868-6341

GIGS

Acid hip-hop quartet nds singing rapper. M/F. E O E. Nathan. (d) 738-5322. lv msg

Bassist wanted. Soul of James Brown, Heart of Burma Chris 265-6765

assist w/ time/dedication/experience. We have songs,demo,space,interest Please lv message 522-2588

Bass Player Needed If you like bad brains, husker du, the beat, van halen, living color, the specials, fugazi, james brown, P.E. Please call us. We have free practice space and need a committed bass player. Dan 522-3920 eves

Bass plyr wntd for orig rock band. Infl: Stones, Hendrix, Who, Faces. Gigs & airplay. Paul 438-0616

Bass wntd 6 pce jazz pop fusion R&B, wkly practice, monthly gigs, S. Shore. Call Paul 377-4433 wkdys

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CRY MARY
seeks keyboard player.
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Keith 623-5041

Dinosaur Jr needs bass player. Fax pertinent info to 213-854-0810. No Calls

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Estb. alternative rck bnd. seeks hard hitting drummer with funk groove. 323-0699.

Female voc w/ looks, exp wntd for working South Shore T/40 duo. 508-583-0059

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Guitarist and Soprano F bkup voc. For recording session and future gigs. Pd studio work. Music Alt/pop. Studio exp essen. Have demo tape. Call John 471-8832

Guitarist wanted for rap, rock, funk band. Pluses: Blues gtr, keyboard doubling, transportation. We have resources. Call Storey at 266-2813 leave msg

LEAD GUITAR
Daisy Chain sks ld guitrst who is motivated & wants to contribute his style to a band that's going places. LA based mngmt, currently shopping deal. Several majors interested. Major shows in Boston planned. Call Dave 965-0338

GUITAR SEEKS
Another guitar for fun + exp l luv classic rock + have space. Tired of playing with yourself. Call Mike 720-4437

Heavy hard rock drummer with look wanted for orig Boston band, Call Paul or Jim (617) 585-1637, after 6pm

HIGHFUNCTION
Trumpet player w/keys doubl sks working band immed. Call Allen 617-266-0497

Joan & Paul are you still around? I plyed kys w/you in the 70s. Joan sang Paul plyd gtr. Do you want to play? Steve 964-1160 d391-5953e

Keyboardist wanted we gig twice a month and only move forward. 641-1625 Joe Infl Sting, Police, Inxs

KEYBRDS W/VOCALS
needed for gigs/showcase. Orig/adlt contemp cover, influ: RL Jones, Sting, E Brickell, Fogelberg, S Colvin, gtr a plus Chris 665-4646

Large rehersal space for rent in Allston to share. $250/mo 782-5865 Paul

Lead guitar & keys needed for career-oriented original band. Serious pro attitude & desire a must. Back-up vox a plus. Judd or Rob, 286-1989

Lead vocalist w range + dedication wanted for heavy rock metal band, for info -Dave at 233-9484

M/F keyboards sought by GB band vocals a plus, we have equip trans and reh space call (508) 238-9527

M SINGER SKS
Wkgng gb band or piano, bass, guitar, drums. Stndrds, swing, cntry, Gershwin to Orbison, Pros only Lyons, 322-9556

POLISHED DRUMMER
Will relocate if your a band or writer with quality originals call Terryn after 6.pm 304-748-6335

Producer seeks vocalists for intrntl record deal Call 247-8689 after 6pm

Prof Fem vocalist seeks keyboard for duo/will consider trio for full time top 40 GB work 617-244-2665

Pro rock singer w/reecdng exp sks band with record deal to go the distance. Call 617-871-5268 anytime

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Rock singer sks working 60s 70s 80s classic hits rok bnd. Play harps drums som keys call 617-871-5268

ROCK VOCALS
Orig. rock Metal band w mgt, publishing deal and major interests, sk intense vocalist, lyrist, front man. No ballads. Serious calls only. for a live aud. call now. 282-4499

Singer/social outcast needed for descendents, Ramones-like band with lp deal Jon: (603) 659-8607

Singer Songwriter with publishing & NY mgmnt deals looking for a strong lyricist versatile in rock rap & metal must be natural. This is a serious situation. (617) 322-1679

SKA BAND
Seeks mid-range horn, second percussion to play out and record. All originals. Matt 862-1089

Something/Anything! Two exp rockers want to join or form pop music group w/ "Can Do Attitude". Beatles, Todd, Who, Bad Finger, Bowie, Petty etc. Seeking strong vocals and all instruments. We have, and play guitars, keys, bass, and back vox. Don't quit day job; call 494-8200 ext 283 Brian

Tenor Sax wanted for working 7-piece funk/RB orig/cover band. Call Nathan, 254-8060

TRUMPET
Trumpet wanted for working R&B band. Experience and transportation a must. 508-435-2429

Velcro Peasants need you. Bass/bkup vox. Wayne can't tour, can you? Call Pete 782-1001 no kidding

Vocal search, male lead vocal. Send demo, resume to BMG, USA, PO Box 2203, Cambridge MA 02238

Rock vocals search, male lead vocals, send demo, resume to BMG USA, PO 2203, Cambridge MA 02238

Wanted: DJ Scratcher for new conceptual band. Just forming. New music. New direction. Call Jim 325-0381

WANTED
Kick ass keys for original Hard Rock Band. Must Be Dedicated, Serious and in it for the long haul. Have an attitude, but not an ego. No Drugs. 288-9556 lve msg

Wanted: Musician who sings ld & plays guit or bass for GB band. Must sing T40, R&R, plays all styles. Call Bob 623-0706

Wanted. M vox for orig dynamic hardrock band. No thrash. No BS. Aerosmith, L Zep. Serious inquires only. Call Chris 391-8948

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We are BOSTON'S most successful way to meet gay men! Fun, easy, inexpensive, with greater response than classifieds!

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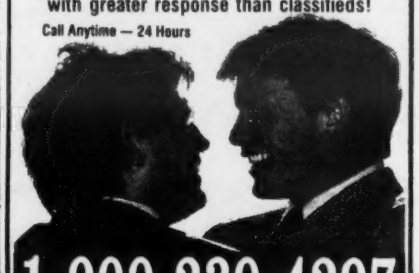

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GREATEST CONFESSIONS EVER SHARED

Listen and Learn
or
Leave your own intimate confession

1-900-737-1400
$3 per minute

(COME) FANTASIZE WITH ME

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PLACE YOUR AD FREE! 617-494-1020

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Call **PREFERENCES**, Boston's Premier Singles Voice Mail Service. We have hundreds of people like yourself looking to meet someone special. Call 617-494-1020 to record your personal message **FREE**!

The Single To Meet

NAMES, NOTES & NUMBERS:

1. _____
2. _____
3. _____
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How often have you tried to meet someone who wants to meet you? That hassle is over. Because now your telephone is the best dating machine known to man. Call The Date Connection and discover the modern way to meet women in your area code. Follow the instructions. Listen to as many voice mail messages as you want. With one phone call, a guy can get lucky.

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Call and listen to many voice mail invitations... $1/ Min. $2/1st. Min.

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1-900-990-1314
For a quicker connection call and receive women's phone numbers. $2.50/ Min.

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With one phone call, one voice mail message (not your private number), you can meet that special man.

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1. _____

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Call and leave your personal ad and receive your free private voicemail box.

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1-550-9025 INDULGE IN YOUR BISEXUAL FANTASIES

20 C. 1ST MN. 10C EA. ADD'L. 9MNS=$1.00
MUST BE 18YRS+

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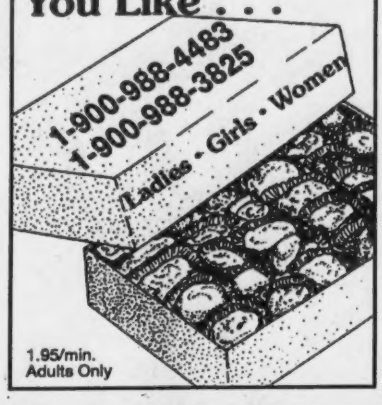
1(900) 990-0666
HOT • LIVE • 1 ON 1
$10 PER CALL

1¢ PER MINUTE

BOSTON GAY CHAT LINE
(617) 262-0040
Free Information. Be 18
No One Charges Less.

Call For Any Piece You Like . . .



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Adults Only

LIVE ONE-ON-ONE

1-900-990-9995
$2.49.min./10 minute min.

True Confessions
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1-900-116-1515

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Erotic Adventures
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$1.95/min. Adults Only

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UNCENSORED CONFESSIONS
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WOMEN TO WOMEN
1-900-726-GIRL (4475)
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1-800-999-6666
99¢ per 1.2 min VISA/MC
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1-900-999-4-PLAY
$1.... per min. billed directly to your phone
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$1.... per min. billed directly to your phone
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Talk LIVE to other believers of the Dark Side.

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$1.50 PER MINUTE. 18 & OVER.

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GAY VOICE PERSONALS
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99¢ FIRST MIN
Gay owned/ operated • Adults Only

PHONE SERVICES

MAN T·O MAN
CONTACTS
TALKING PERSONAL ADS ARRANGED BY AREA CODE
CALL TODAY, MAKE A DATE TONIGHT !
1-900- $2 first min. $1 each add'l. min.
329 - 1819
INSTANT PRIVATE VOICE MAIL BOXES
1-900- $1.95 per min.
226 - M6 A2 L5 E3
DIRECT CONTACTS WITH PHONE NUMBERS PLUS TRUE GAY CONFESSIONS
DIAL IN YOUR AREA CODE
GET ADS FROM MEN IN YOUR LOCAL AREA - NOT FROM ALL ACROSS THE COUNTRY!
RECORD YOUR OWN PERSONAL AD TODAY AND MEET MEN IN YOUR LOCAL AREA TONIGHT!

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1 900 990 8998

Sexy Snacks
1 900 990 9669
Food Fetish!
1 900 990 9875
$3 per min

Taste My Tid-Bit
1 900 990 6632
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1 900 990 6632
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MEET GAY GUYS IN YOUR AREA ON THE PIPELINE
METRO BOSTON 1-550-PLG1
NORTH SHORE 1-550-PLG2
SOUTH SHORE 1-550-PLG3
WORCESTER METRO WEST 1-550-PLG4
10¢ PER MIN. • 20¢ FIRST MIN. • ADULTS ONLY
Gay Owned & Operated

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Only $5.00 per minute. Adults Only.
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LIVE XXX
• XXX ADULT CONFERENCE
• HOT LIVE ONE ON ONE
• EROTIC FANTASIES
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CREDIT CARD ONLY
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ONLY $.95 PER MIN $42/1ST MIN BILLED ON VISA & MC 18+

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95¢/MIN. $2/1ST MIN.

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99c/MIN. $2/1ST MIN.

ONE
-ON-
ONE!

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only $2.95 per minute • adults only

Sizzling Hot Fantasies

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We're Lusting For Your Call.

$10 Per Call. Call Now.

USA LIVE GIRLS

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No Credit Card Needed

LIVE

ONE-ON-ONE PARTY GIRLS

$10 PER CALL

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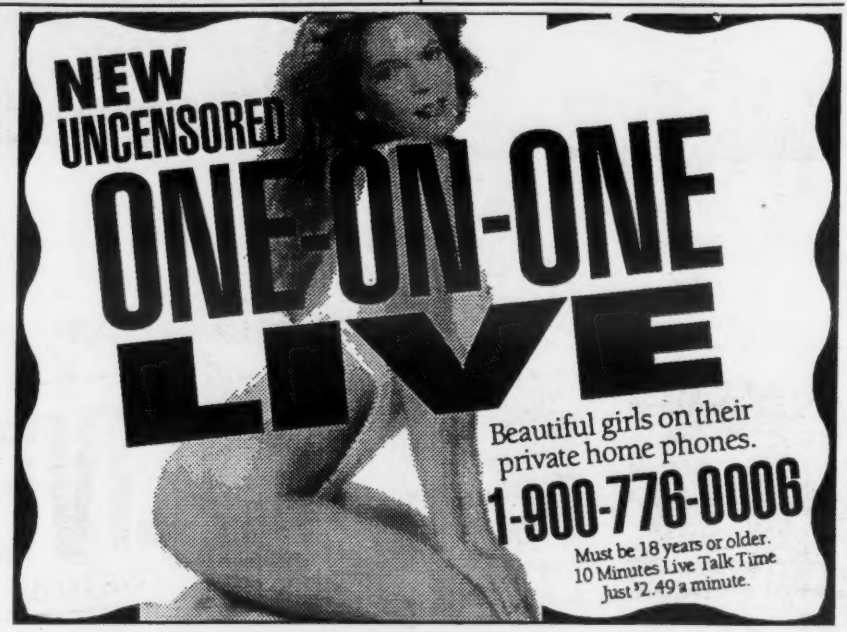
A Need Fulfilled

1-900-96-ERICA

a LEGEND!

$2/min Adults only



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UNCENSORED
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LIVE

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Must be 18 years or older.
10 Minutes Live Talk Time
Just $2.49 a minute.

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Shhh...

Come closer. Call us.

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LIVE
& EROTIC
UNCENSORED
SPICY
PLEASURES

WILD
GIRLS
WANT YOU!
1-900
329-0023 EXT. 10
$1.25 min./15 min. ADULTS ONLY.

LIVE
DOUBLE
TROUBLE
YOU CAN
MAKE IT XXX!
1-900
226-2233 EXT. 12
$2.00 min./2 min. ADULTS ONLY

GET
CONNECTED
LIVE!

1-900
990-5366 EXT. 14
$1.00 min./14 minutes. ADULTS ONLY

MEET A WOMAN
1-ON-1!
DISCUSS YOUR PRIVATE
DREAMS AND DESIRES

HOT
TALK
One-On-One

Personal
FANTASIES
on the
PLEASURE
LINE
Live women
are waiting
FOR
YOUR
CALL

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726-2004 EXT.9
$2.00 min./13 min. ADULTS ONLY

THE Lady LINE
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$5 per minute LIVE for adults

SOME CALLS SHOULD ONLY BE MADE...
AFTER MIDNIGHT
ADULT FANTASY LINES
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$2 PER MINUTE

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for adults/$2 minute

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$3 A CALL ADULT
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CONFIDENTIAL
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$2 PER MINUTE

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$2.95 PER MIN. - FOR ADULTS

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1-900-990-2008 Sable
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ADULTS $2/MIN

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ADULTS ONLY
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FOR ADULTS - $2 PER MINUTE
Trisha 1-900-990-2017
Amy 1-900-990-2018
Jocelyn 1-900-990-2019

PARTY!
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446-6061
Make New Friends with Sensuous and Exciting People!
$5/ Call

LEATHER & LACE
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990-4687
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24 Hours
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SexyGirls
Live 1 on 1
Any fantasy is OK
-Nothing censored-
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Discreet Billing
Visa/MC •$2/min
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Direct $10/call
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NO MATTER WHAT YOUR FANTASY . . .

1-550-9447 WHIP — WHEN PAIN GIVES YOU PLEASURE

1-500-7927 SWAP — A SWINGERS PARADISE HOT COUPLES AND SINGLES

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1-550-5465 VENUS — X- DRESSERS, TV/TS PRE-OPS AND ADMIRERS

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Connect with the next guy calling in for Hot, Private Phone Sex

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24 HRS. • ADULTS ONLY

GAY OWNED/OPERATED

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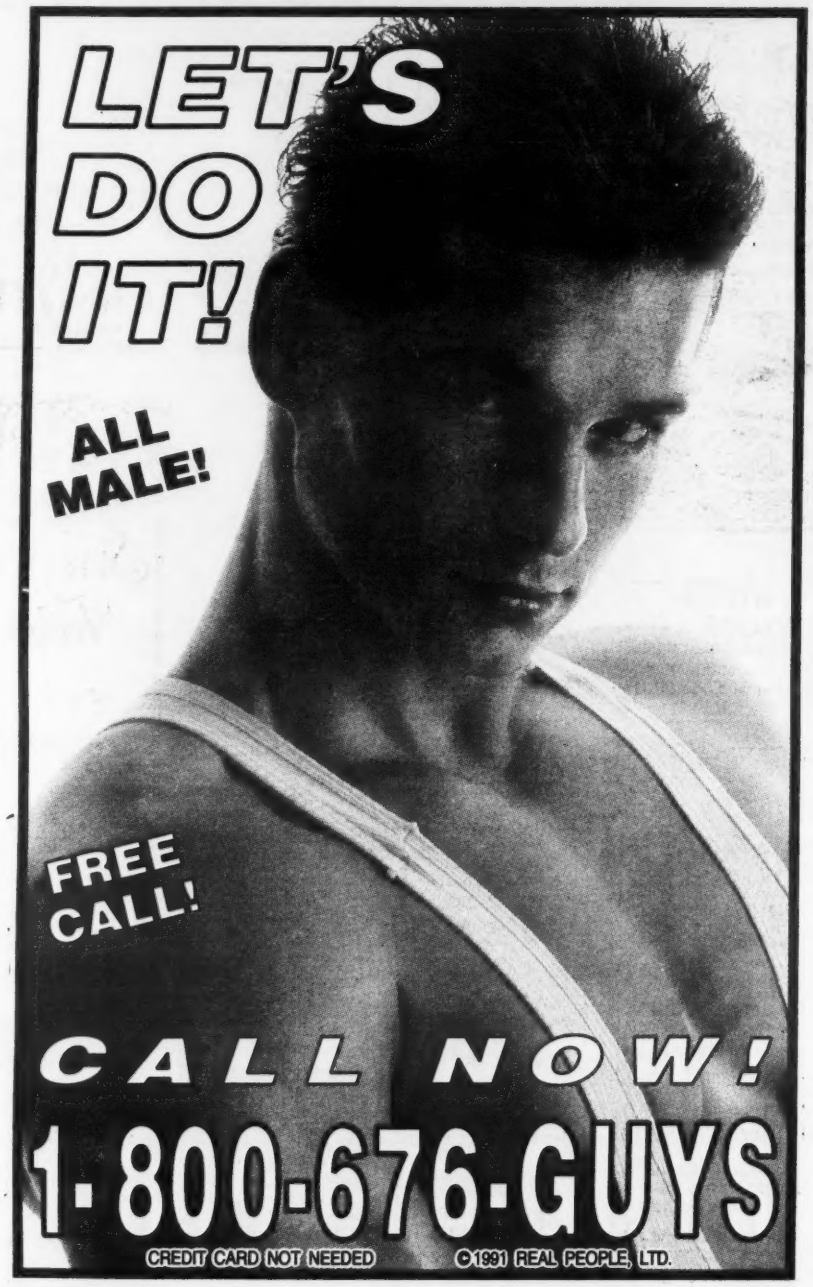
Connect with up to 8 other College Age Men

Only 10¢ PER MIN. 20¢ first 9 min. $1.00



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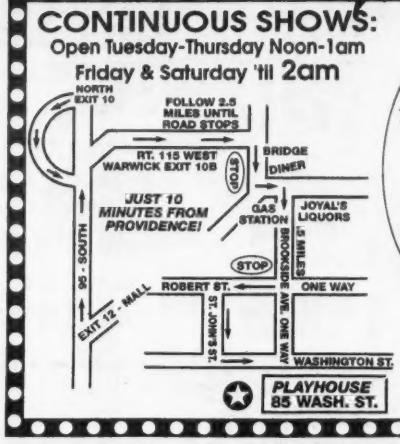

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ENTRE NOUS

ENTRE NOUS

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SIMPLY CALL
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(1-900-96-ENTRE)
THEN DIAL ANY BOX NUMBER WITH THE ♦ SYMBOL NEXT TO IT

($2 for the 1st minute, $1 for each additional minute)

32 year old Male seeking Female into scarfs & rope for enjoyable times. POB 666 Sudbury MA 01776

Are you a Married or Single BiF with erotic fantasies you want to fulfill? We are a sensuous Bi female and horny M who will fulfill all your erotic pleasures. Very Discreet Box/♦ 9550 (exp 3/27)

Attractive. Feminine discreet Attractive. Feminine discreet BiWF searching for a special BiF of similar description to fufill fantasies, yours and mine. Photo and phone appreciated. Box/ ♦ 9525. 126 Brookline Av Bos 02215 (exp 3/13)

Attr yng hot cpl sks F (18-35) to fufill fantasies & fetishes. both yours & ours. We'll try anything once! Serious only. Send photo/phone Box 1789

Beautiful. class. silky long brown legs. Discreet prof. gents only. Phoenix Box 1776

DWM. Early 40's, sks attractive and mature. OLDER. S or MWF for fulfillment of our desires. PO Box 19048 Johnston. RI 02919

NO STRINGS OR HASSLES
WM. 29. Italian clean cut. discrete. big sports fan. seeks similiar confident buddy for once in a while mutually beneficial after work situation. I am soon to wed and looking for someone in same boat only. MA. RI Reply Box 41292 Providence 02940

PHOTOGRAPHY STUDENT
I'm looking for a model. Preferbly SWF so I can gain experience in the world of photography. I'm a Billy D. Williams look-a-like. Very gentle, very discreet. No experience necessary. Let's work together. ♦ 9549 (exp 3/27)

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Sensual, pretty, prof Bi/DWF. 5'6", 118lbs in super shape skng attr S/WF to explre fantasies, romntic or hot. ♦ Box 9533 (exp 3/20)

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Tall. gdlkg. fit. educ. charm. MWM. 47. sks attr warm intel S/D woman as frnd & occas lover Will assist Box 1796

THE HOTTLINE
1-800-232-HOTT
We are white professional couple late 20's interested in swapping sexy photo's for safe. discreet. fun. Send phote to: POB 636 Needham hts. Needham. MA 02194

WM. 33. 5'9" 155 gdlkng gives great bj free to hot strait-type guys 20-35. PO Box 128. Chelsea 02150. ♦ 9548 (exp 3/6)

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AS SEEN IN LOCAL CLUBS R- & X-rated strip-o-grams for bachelor, birthday & SPORTS PARTIES. Satisfaction guaranteed.
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O-O-O-H-H BABY!
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ADULTS ONLY HI MY NAME IS SUSAN SHARE THE FANTASY JUST BY CALLING 1-900-LOVESUE $10 per call.

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($3.95 PER CALL)
NOW'S YOUR CHANCE TO MEET OTHER NATURIST. SUN, MIST, NO CLOTHS, NO HASSLES. CHUCK THE TIE, PITCH THE SUIT, RUN NAKED. CALL NOW, THEY WANT YOU TO JOIN THEM.

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($3/min) 18 yrs & older.

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$1.25/min. 20minute min.
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$1.25/min. 20minute min. must be 18 years or older

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IS YOUR MAN CHEATING?
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IS YOUR MAN OR WOMAN THE CHEATING TYPE?
FIND OUT NOW!
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Calls $1.25/min. 20min minm

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Steamy hot chocolate bi beauty

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40DDD!!! Horny exhibitionist house-wife, loves threesomes

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18, very naughty, needs to be spanked

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Get down on your knees & obey!

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(Pre-Op) Raven hair, violet eyes, submissive & shy

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Thigh-high boots, 5" stiletto heels, 40 years old, very experienced

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Sweet & petite, 5'2", 105 lbs, oral nymph

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